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WIZARD™ No. 15

THE GUIDE TO COMICS

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A Letter From Our PUBLISHER

Gareb S. Shamus...."S" for "Stud-Muffin."

I just took a trip out to San Diego for an almost week-long comic book convention. Wizard was received incredibly well and I just wanted to thank you all for it.

If you hadn't noticed from the above picture, Wizard has a new spokeswoman named "Crystal." You'd better come visit us or she'll .... she'll put a spell on you, yeah that's it.

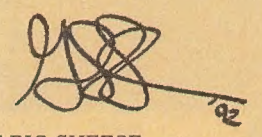
Just to let you know, my entire food bill for the week was $4.50 for a can of dry roasted peanuts I took from the hotel food cabinet. It was great—everybody took us out to eat. What more could you ask for? Free food is the best kind.

I was able to meet just about all of your favorite writers and artists and chat with them for a bit, and get a few very interesting pictures. Not only that, but I also got a great tan.

On to next month - we've got some major talent lined up. Can you say (in one breath) Jim Lee, Rob Liefeld, Dale Keown and drumroll please ... Sam Kieth! All together for the first time in history - introducing four brand new characters-- Deathblow, Bloodwulf, The Pitt, and The Maxx. *Wizard* will also be talking with Dale Keown for the first time, as well as featuring Marc Silvestri, Kelley Jones, and a Sandman history.

Later this year, we have another special edition coming out, called "The 100 Most Collectible Comics," so get psyched for some real comic book action. Until Poof gets a new job, make mine *Wizard*!

Ciao!



THE BIG CHEESE

WIZARD

Volume 1
Number 15
November 1992

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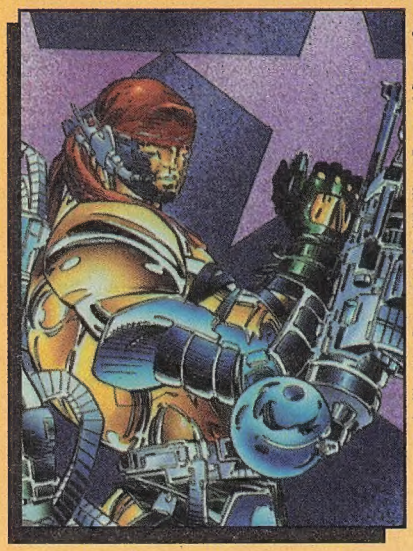

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COVER ART

Wetworks is the latest addition to the Image Comics scene, as superstar Whilce Portacio joins the hot new company. Hear the inside scoop from Whilce himself on page 46!

Aliens™ & © 1992 Twentieth Century Fox Film Corporation.

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Magnus: Robot Fighter #0 with trading card! See page 98!

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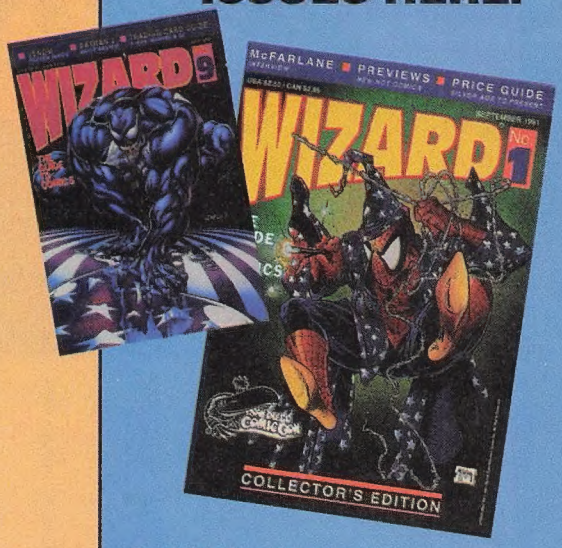

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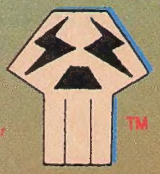

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A letter from the Editor

IN MEMORIAM: JOE SHUSTER, 1914-1992

Traditionally, the story has been told that it began on a hot summer night in Cleveland in the early 1930s, as Jerry Siegel lay in bed...and an idea came to him for a character he later described "as like all the heroes I had ever read about, only more so."

The next morning he raced to his pal Joe Shuster's house, and Jerry the writer and Joe the artist put together the very first version of Superman. For the next several years, they shopped it around to every newspaper syndicate in the country, meeting rejection at every turn. Finally, though, one syndicate editor thought the idea might have premise in the new medium of comic books—and sent it to a friend at Detective Comics, Inc., where, by coincidence, Siegel and Shuster were already working on a number of relatively unexceptional strips, such as *Dr. Occult* and *Slam Bradley*.

Detective bought the strip—lock, stock and barrel along with all rights—and made it the lead feature in *Action* #1, June 1936. For the next ten years, Siegel, Shuster and a team of writers and artists they hired made history with the Man of Tomorrow. And they made a fair amount of money on it— the Saturday Evening Post estimated their 1940 income at $75,000 (no small hunk of change for two people in those days)—but they didn't own Superman; DC did.

In 1948, when their contract ran out and they tried to regain their character, they lost...and never worked on *Superman* again. Even their by-line disappeared from the feature. For the next 30 years they struggled to make their case, in and out of court.

In 1978, amid the publicity for the first of the Christopher Reeve Superman movies, DC and its parent company, Warner Communications, were essentially shamed into acknowledging their debt to Siegel and Shuster. The two men were granted lifetime $20,000 annual stipends...and their due credit as the creators of the character was restored. Justice, of a sort, was served.

A few weeks ago, Joe Shuster died. He was 78. For all intents and purposes, he and Jerry Siegel created the modern comic book. We can never repay the debt.

I asked a number of major comic-book creators, some intimately connected to Superman, others merely fans, for a few words on Shuster's death. Thanks to all.

-Patrick Daniel O'Neill

I never met Joe Shuster, didn't encounter his name until I was in my teens, but I knew his creation before I could talk. He and Jerry Siegel created the very concept of the superhero, and without them not just comic books, but all of American culture would be utterly different—and far poorer. Superman, and his never-ending battle for truth, justice, and the American way, inspired three generations.

And in comics, Siegel and Shuster originiated all the cliches—secret identities, capes, brightly-colored-skin-tight suits, flying. Before Superman, the standard comic-book crimefighter wore a fedora and trenchcoat and operated openly. It's all so familiar now, so much a part of everything, that we can't see how bizarre, how new, how brilliant Superman was.

And he was created by two high school kids who never again managed anything like it—but maybe that's just as well; how often do we want our entire popular culture reshaped?

Lawrence Watt-Evans
Comics historian, SF writer, *Wizard* contributor

Joe Shuster, a Canadian, was one of a handful of men who can truly be said to have contributed to the mythos of modern America.

Superman transcended the boundaries of fictional characters, and in so doing, took the names and reputations of his creators with him. Joe Shuster the man is no longer with us. Joe Shuster, the man who co-created The Man, will be a part of the American consciousness forever.

Peter David
Writer, *Incredible Hulk*, *X-Factor*, *Aquaman*

A few years back I bought a drawing that Joe Shuster did, in red and blue pencil, of Superman holding up a cannon. The art was dated 1983 but it looked for all the world just like the same, wonderful, simple design that he used in the 1930s. That, coupled with the knowledge that his eyesight was failing, makes this drawing infinitely precious and heartbreaking to me. Joe, thanks from the heart for the one-two punch; for the mythic magnitude of Superman the character, and the intimacy of your pencil strokes on paper.

Richard Pini
Co-creator, *Elfquest*

How many people create an entire genre?

Joe Shuster made the leap from pulp fiction fan to father of the modern superhero. In my opinion, this was a greater feat than leaping a tall building. (Joe did have the help of Jerry, so I'm not sure we can credit him with doing it "in a single bound.")

I grew up on Superman, and he taught me that you side with good, because that's the right thing to do. I sigh when I see today's "heroes" do the expedient thing instead. And "the right thing to do" now is...eat oatmeal. Joe, we need your wisdom still.

Bill Neville
Artist, *Tiny Toon Adventures*, *Elfquest: New Blood*

Joe Shuster, along with his friends and collaborator, Jerry Siegel, invented superheroes. And as a result, he gave those of us who labor in the same field jobs, gave magazines like this one life, and gave countless millions of people a hero. And joy. It's those last two that really make a difference. We should all leave such legacies.

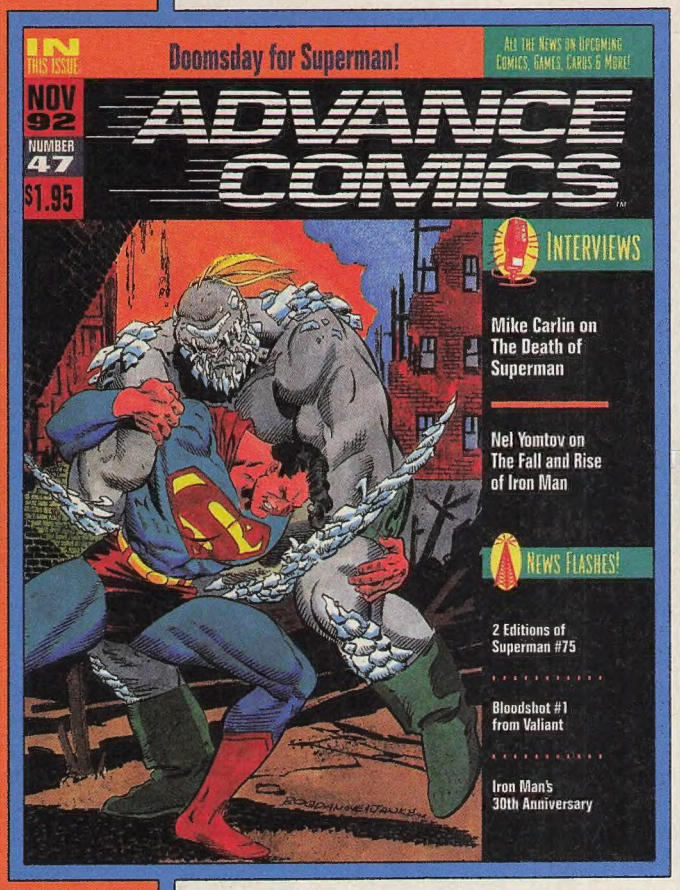
We never met him; we'll never forget him.

Walter Simonson
Writer, *Superman* Special 1992, *Robocop vs. Terminator*
Louise Simonson
Writer, *Superman: The Man of Steel*

Thanks for my career. That's the way I feel about what Joe Shuster and Jerry Siegel did. They gave me my job.

John Byrne
Writer/Artist, *Next Man*, *She-Hulk*, *Namor* ■

Anything Else Is Incomplete



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WIZARD NEWS

THE INSIDE SCOOP ON THE WORLD OF COMICS

Bring On The Heroes!

Marvel and DC have both uncorked the bottle regarding superheroes. In 1993, Marvel, the current ruler of comicdom, will launch its line of annuals with a twist. Each issue will introduce a brand new superhero or villain.

Each annual will contain its new character's origin, background, costume, and all the other necessities to seat a new addition to the Marvel universe. There will be no crossover storylines, no "family groupings" or "umbrella titles," just a whole slew of new characters. Twenty-four annuals means st least that many new characters. Looking for a fresh idea after five years of annuals' storylines crossing over into their mother-books and other titles, the editorial staff changed the root idea from crossover to future stars. The plan is that these annuals will debut the Marvel stars of tomorrow, who are designed to be new mainstays in the Marvel universe. It is unclear whether Marvel intends to replace any existing characters with these new ones or just to add more titles to its already swelling ranks. Either way, it should be something of interest to look forward to in the new year. Better clear out some room in your Marvel section!

You might want to get a new box for DC too, because they seem to have gotten the same idea. In 1993, DC will begin its *Blood Line* annuals, in which they too will introduce all new heroes and villains. We've been told to "Forget everything you know about DC superheroes" by DC group editor Dennis O'Neill. All new kids are on the way. *Blood Line* is scheduled for Spring, beginning with *Lobo Annual* #1, continuing on through all the other annuals. After all the annuals are released, the new characters will duke it out for survival in a two-part Bloodbath culmination special. With all these new characters on the way, we'll all need second jobs!

NO "SQUEE" HERE

In the fully painted Dave Dorman Predator/Magnus poster, don't expect to find any severed robot limbs or shattered 'bot torsos, just the way-cool Robot Fighter standing back-to-back with the ugliest bad boy ever to slap an Austrian body-builder, The Predator. On sale this month.

MAGNUS™ & © 1992 WESTERN PUBLISHING CO. PREDATOR ™ & © 1992 TWENTIETH CENTURY FOX FILM CO.

We didn't meet Spielberg

But the Wizard crew met E.T.!! For those of you who tuned in to *Entertainment Tonight* on July 21st and saw their preview of the '92 San Diego Comic Con, you caught a glimpse of part of the mighty *Wizard* crew. Though the focus of our coverage was Crystal, our *Wizard* gal, in the background you could see (if you took your eyes off Crystal — hubba, hubba!) Wizard's very own Gareb Shamus, Pat McCallum, and Kenny Shamus! Who says there's nothing good on TV?

DC's Milestone

In an unprecedented move, DC Comics has gone outside for help in breathing new life into its line of comics. DC has hooked up with Milestone Media to produce a new line of comic books in an attempt to aid its sagging sales and deteriorating market share. These books have been dubbed "multi-cultural" comics, containing "action-adventure superhero stories." Milestone will be responsible for creating new characters, developing the stories, and putting it all together into comics. In short, Milestone, instead of DC, will be making the comics from start to finish. Both companies consider this a new step in the way comics will be handled in the future. Apparently, this new line of books will join the already existing titles. The line will debut in the spring of 1993. No word yet on whether any current personnel or comic titles will be affected. This will indeed be something to see.

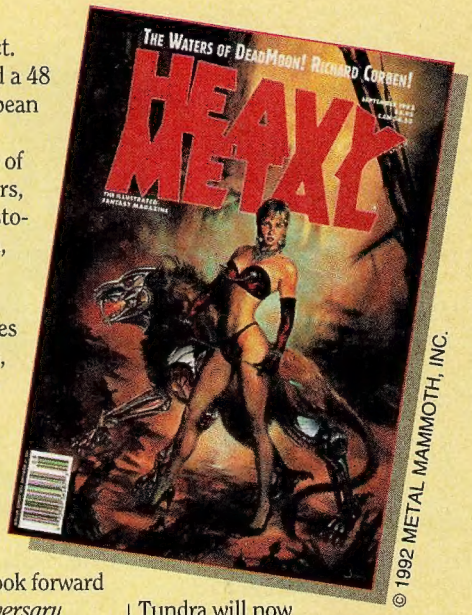
The Milestone/DC deal could be seen as a return to the packaging studios of the 1940s, when creators like Jerry Iger and Will Eisner created new material for publishers such as Quality and Fiction House.

Kevin Eastman's into Heavy Metal

In August it was revealed that Kevin Eastman, the co-creator of those pop cult icons, the Teenage Mutant Ninja Turtles, has bought the former European anthology book *Heavy Metal* and added it to the Tundra family. Eastman, the current publisher of Tundra, explains: "This was the first real 'comic' intended for a readership that had outgrown watered-down concepts with characters in skin-tight suits." This book has been host to such greats as Druillet and Moebius. And its frequency and format will remain intact. Inside, you'll find a 48 to 60-page European album section, a showcase gallery of fantasy illustrators, and some short stories by European, American, and British creators. Some new goodies will be added too, such as an ongoing section with one-page humor strips called "Strip Tease."

This Christmas, *Heavy Metal* fans can look forward to the *15th Anniversary Special*. A 144-page cornucopia of fantastic art that has appeared in the book over the past 15 years — by Moebius, Bilal, Liberatore, and others too numerous to mention.

Besides their separate offerings, Heavy Metal and Tundra will now jointly offer a host of European-style album graphic novels. The "dual" books will begin with *Wind of the Gods*, a laminated hardcover graphic novel. After that, you can expect a whole slew of these fine new books to be headed your way.



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THE JURY'S IN and success is the verdict. ***The Spider-Man Special Edition*, "The Trial of Venom," a special Marvel send-away offer, already has fans salivating in anticipation. This limited edition comic is only available in a joint Marvel/UNICEF venture; copies may be obtained for each $5 donation. Aside from offering a completely original story by fan-favorite Peter David, illustrated by Jim Craig, Dan Day, and David Day, it's a massive 32 pages, has an extra-heavy stock cover with metallic ink, and it comes poly-bagged with a special fold-out poster. Consumers aren't limited to a specific amount, as long as each order is accompanied by a $5 donation. To order, send the coupon below (or a facsimile) along with your donation to the address printed on the coupon.**

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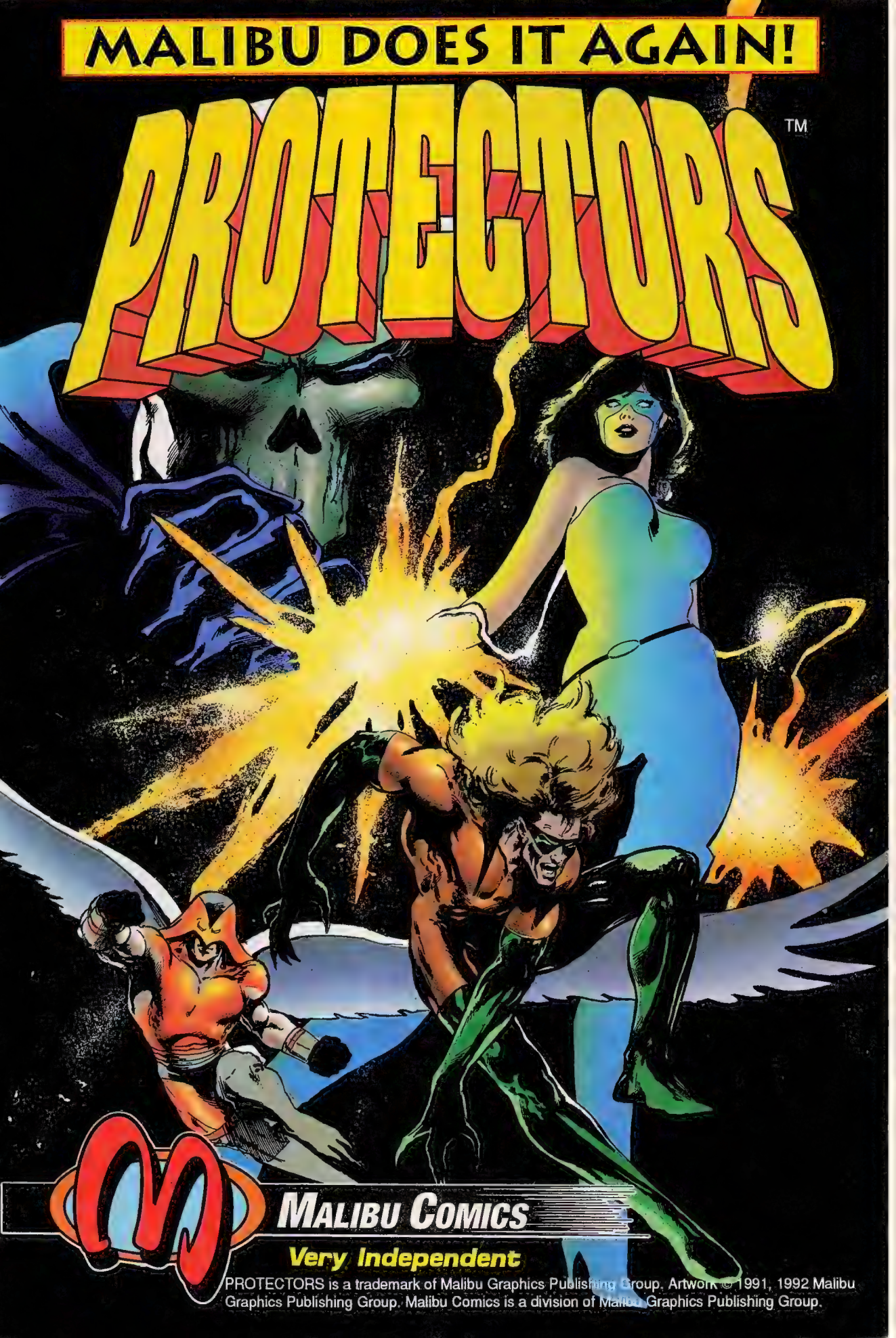

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Spectacular Spider-Man #195 Has Dirt

When you go to get the latest edition of *Spectacular Spider-Man*, you'll have a choice. With or without *Dirt. Dirt Magazine*, that is. The issue will be offered as both the standard $1.25 book and the poly-bagged edition with a copy of *Dirt Magazine* and a cassette featuring the Beastie Boys, The Smithereens, Leviathan, and others. The "Dirtbag Special," a reported $14 value, will cost only $2.50. This is a cooperative effort to increase market awareness of *Dirt*. *Spectacular Spidey* #195 continues the "Death of Vermin" story, in which Vermin is captured by other mutants like himself, for unknown reasons. So this month, you get to broaden your horizons and start collecting *Dirt* as well as comics. Only in America.

"Rock-meez"

When a shooting star slams into one of Earth's active volcanoes, the energy resulting from the explosive meeting forms the Rockmeez, a group of rock n' rolling beings who are made of stone. Their monthly adventures in their Rockmeez title are a cross between Wayne's World and the Teenage Mutant Ninja Turtles. The idea originally came from the NBA mascot Rock-It, and has since prospered, thanks to the creative team of Jzink (Jay-Zink) Press: John Peterson, Jim Weyer, Monty Reagan, and Flynn Prejean. The four-man art and writing team has made Rockmeez extremely successful, as has a new approach. "Everyone told us we had to draw huge, hulking heroes and exotic babes for anyone to like it, but response to our style has been great," says Vice President Jim Weyer, "it gives the reader a chance to take a breather from the comic drama, and if he has at least one good laugh, then we have done our jobs." To generate further fan interest in the book, each issue will come a foil-stamped logo cover. Issue #3 will feature an "oil slick" foil stamp title, and a wicked glow-in-the-dark cover, and #4 will have a purple prism foil stamp title and 3-D tournament sequences by Roger Mary. *Rockmeez* #5 includes a special gatefold cover with a hologram foil-stamp logo, and a cover overprint signed and numbered by the creators, limited to 5,000 copies. Each title comes in full color and offers a fun alternative to many of today's weary comic titles.

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Moore & Gaiman on Spawn

Alan Moore, writer of such classics as *The Watchmen* and *The Killing Joke* will be guest-writing the eighth issue of *Spawn*, and will be followed by award-winning writer Neil Gaiman in issue #9, best known for his work on DC's *Sandman* series. Both issues will be drawn by series artist and Spawn creator Todd McFarlane. As an added bonus, issue #8 will feature a Frank Miller pin-up poster as well.

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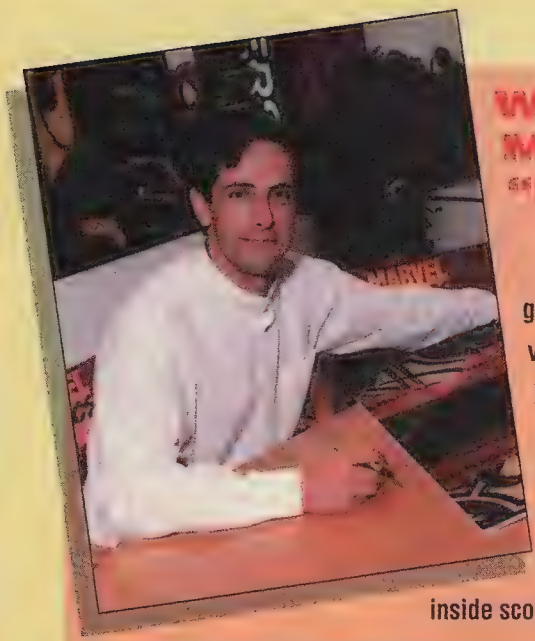

Welcome To Marvel's "Barkerverse"

Clive Barker, the purveyor of gory goods, is slated to start his own universe. Well, actually a new universe in the Marvel kingdom, in the realm of Epic. In Marvel's creator-owned/mature readers line, four new titles by Mr. Barker will be available in early '93. Here's the inside scoop on the four titles:

Saint Sinner — a man with the unusual ability to change any living thing into a more advanced or more primitive evolutionary state. (He can change a person into a gorilla, for instance.) He's also possessed by two spirits — a psychotic sadist and an angel. Talk about your textbook identity crisis! Ouch!

Hyperkind — a youthful superhero whose powers are taken from failed heroes of the past. His mission is to protect Earth from the likes of Paragon John and Mandamus Thermakk. Got that?

Hokum and Hex — "features an ineffectual standup comic who is given amazing powers after a fledgling godlike creature dooms Earth in a game of chance." Nuff said.

Ecktoid — a 14-year-old son of a ghostly father is pursued by an unscrupulous organization while searching for his father and the powerful machine he created.

These are from the Marvel big cheeses themselves, so ready those crackers for a fresh serving of Clive Barker's spread.

Slapstick's here

Along with the comedic *What The?*, Marvel's unleashed *Slapstick* — a limited series about a boy named Steve Harmon who fights crime using his four-fingered power glove. He apparently prefers playing practical jokes on criminals rather than actually fighting them. In the four-issue series, our hero (?) must stop a monstrous jack-in-the-box from conquering our dimension with a "dastardly mediocritizer" ray. Can Slapstick prevail? Would we notice if he didn't? Fear not, he won't be alone. Already there are rumors of Spider-Man, Silver Surfer, Doctor Strange, and even the Fantastic Four making cameo appearances. It has yet to be determined whose side they'll be fighting on. Slapstick is written by Len Kaminski, penciled by James Fry III, and inked by Terry Austin. Its editor, Bobby Chase, says it has funny references to comic "conventions" and "toon" appeal.

The Captain's Jolting Tales...

Is the title of the horror/humor comic being published by Connecticut's smallest publishing house, One Shot Press. Based in Vernon, One Shot was founded by John C. Bunn in August of '91 and showcases the talent of his son David C*J Bunn as an artist and writer.

Similar to the comic Tales From the Crypt published by EC Comics, *The Captain's Jolting Tales* features multiple horror stories with a warped streak of humor, hosted by a variety of characters such as Captain Jolly, the red-white-and-blue-striped skeleton seen on the cover of *Jolting Tales* #3.

The third issue of the series, like the previous two, has background themes that warn kids about the dangers of sexual abuse, illegal drugs, drinking, and other pertinent social issues without becoming overbearing. The third issue has a late November/early December release date and will come polybagged with one of six limited edition horror cards randomly inserted in each issue.

Artists interested in joining the crew over at One Shot Press should write to them at: P.O. Box 2452, Vernon, CT 06066.

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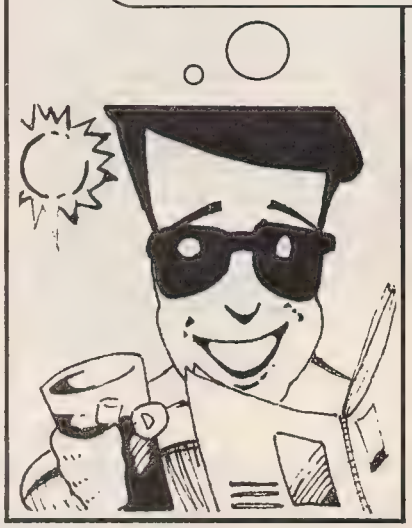

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Collecting Comics In The 90s

By Patrick McCallum

First off, let me extend my thanks to Benjamin Biggs for covering this column for me in issue #13 when I was out sick. He did a bang up job and came through like a champ. Thanks, Ben.

On to business. This month I'm going to change the focus of this column. I'm not going to talk about the latest trend or what might be a gray area in comic collecting, I'm going to talk about this magazine. *Wizard: The Guide to Comics.*

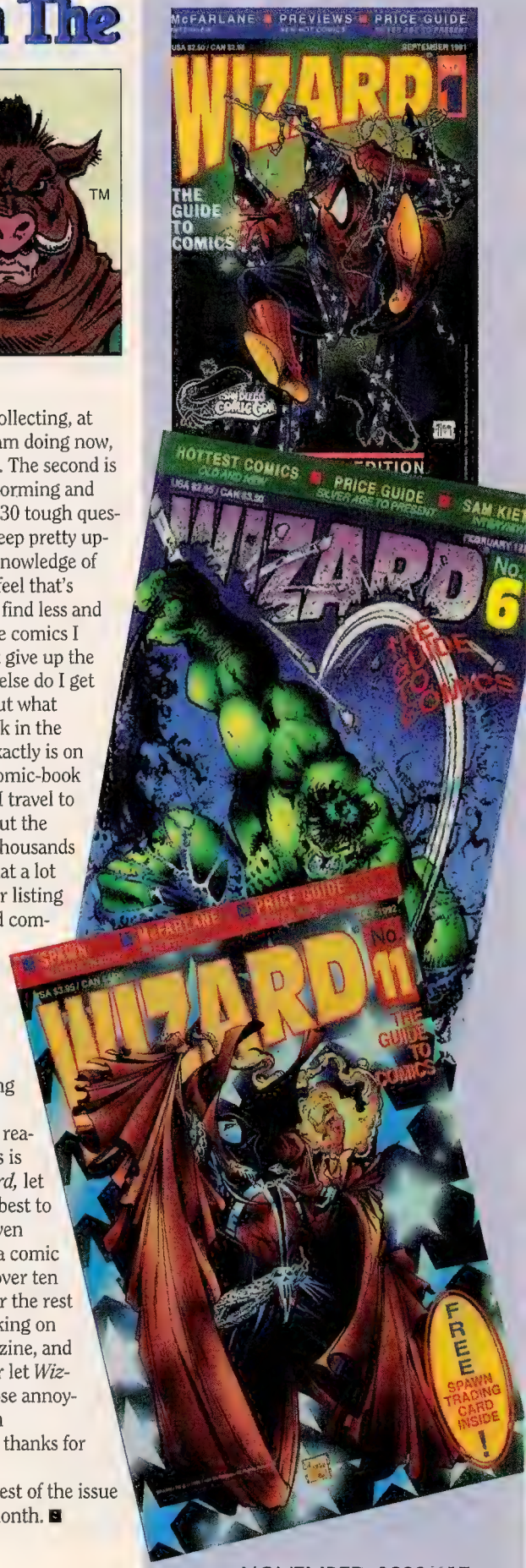
I started working for the magazine on a regular basis with *Wizard* #2. I worked part-time and mostly dug up facts and data to help people write their articles and ease their workload. I also suggested a few ideas, like the Wizard Comic Watch, which turned out really cool and led me to my first step up in the ranks.

I continued doing my job, but added new responsibilities to my duties as well. Instead of simply helping others write the articles and features every month in *Wizard,* I began to write some of them myself. This worked out pretty well, and my writing chores grew. I now found myself doing the Top 10 characters, Top Books, Picks of the Month, the letters page, and a handful of other regular features and articles.

Now, 13 issues later I've taken another step. Gone are most of my writing duties. I still do a lot of the research for the various price guides, but I now help with the actual magazine layout. The head editor, Pat O'Neill, and I decide which features will appear in the book, and who should write them, etc. Though I now handle a lot less writing, there are three things I still insist upon doing. The first is this column. Though most often it's used to talk about the various aspects of comic collecting, at times I can use it as I am doing now, simply to speak to you. The second is the C.B.I.Q. By brainstorming and coming up with those 30 tough questions every month, I keep pretty up-to-date with my own knowledge of comic-book history. I feel that's important since I now find less and less time to read all the comics I used to. Lastly, I won't give up the letters page. Nowhere else do I get as much feedback about what works and doesn't work in the magazine, and what exactly is on the minds of today's comic-book readers. Even though I travel to conventions throughout the country and speak to thousands of comic fans, I find that a lot of people feel a lot freer listing their compliments and complaints on paper rather than face-to-face.

So what the hell does all this writing mean? Well, since I'm now going to be helping put this magazine together, and the only reason you're reading this is because you like *Wizard,* let me say that I'll do my best to make this magazine even better. I, like you, am a comic fan. I've been one for over ten years and I'll be one for the rest of my life. I enjoy working on and reading this magazine, and I'll do my best to never let *Wizard* become one of those annoying, preachy, elitist fan publications. That's it, thanks for listening.

Now go enjoy the rest of the issue and I'll see you next month. ■



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PALMER'S PICKS

By Tom Palmer, Jr.

It is a widely accepted opinion that the original superheroes were not Superman or Captain Marvel, but the gods of Greek mythology. With their thinly disguised morals and accounts of superhuman feats, tales of gods such as Hercules and Theseus were passed on by word of mouth as entertainment, in the same way that comics are read today as a diversion. It would seem only natural, with all of this history, that the mythological Greek gods would make the perfect comic book characters. Not surprisingly, this has already been done. While most such attempts have ended up garbled or watered down, one comic has remained faithful to the original myths. This comic is Eddie Campbell's *Deadface*.

Campbell began his career by selling his own comics and mini-comics on the streets of London. This led to the publication of his semi-autobiographical series *Alec* by England's Escape and critical acclaim for his work. Despite receiving high praise and lots of exposure, overseas fame in the U.S. eluded Campbell. After relocating to Australia, Campbell began work on two titles that marked the beginning of his mythological stories, *Deadface* and *Bacchus*. However, the company that published these titles, Harrier, soon folded as a result of the black-and-white glut and the subsequent implosion of the mid-'80s.

Campbell soon regained his footing and began submitting *Deadface* stories to a wide range of anthologies, including *A1*, *Dark Horse Presents*, and *Trident*. Interest in Campbell's work began to rise with the collection and completion of his Alec stories and the announcement that he would be collaborating with Alan Moore on *From Hell*, which would appear in the high-profile anthology *Taboo*.

"IT IS A WIDELY ACCEPTED OPINION THAT THE ORIGINAL SUPER-HEROES WERE NOT SUPERMAN OR CAPTAIN MARVEL..."

As more and more of Campbell's Deadface stories began to appear, it became apparent that they formed a larger, coherent story. This, as well as the fact that Campbell's name was gaining recognition, led Dark Horse to collect the original Deadface and Bacchus comics and compile the various short stories into a mini-series. The series, titled *Doing the Islands With Bacchus*, was well received and prompted the continuation by Dark Horse of the Deadface saga with a group of mini-series containing new material.

The Deadface saga began in the original eight-issue run of the series from Harrier Comics. The comic introduced the title character, who also went by the name that reflected his identity as the Greek god of wine and revelry, Bacchus. Campbell took old mythology and built on it, introducing such characters as the Stygian Leech and the Eyeball Kid, and updating the original gods by turning Theseus into a present-day businessman and aging Bacchus by into the more familiar, rabble-rousing Deadface. Despite this tinkering with the original mythology, Campbell is still able to stay true to the stories on which he based his comics. The comic is sometimes "interrupted" by the recounting of a myth by one of the characters. These are usually mostly "accurate" retellings of such familiar stories as Theseus and the Minotaur which Campbell has embellished with incidents like the

murder of Zeus by the Eyeball Kid.

On the surface, comic books filled with interpretations of Greek mythology might sound extremely boring. But Campbell is able to make his stories interesting by using several different techniques. He retells the myths in a conversational tone and sprinkles them with scenes of explosive violence. Campbell is able to use these and other comic book conventions to his advantage in combining Greek mythology and the modern superhero comic.

Like most alternative comics, *Deadface* is neither a good seller nor a sought-after collectible. If your local comic book store does not carry it (or some of the other comics I have featured in the past), pester them until they do. If you already read *Deadface*, get your friends try it. The only way good independent comic books will survive is if they receive continued exposure and support. Instead of buying another copy of that extra-special, die-cut, pop-up, scratch-and-sniff first issue, buy a copy of *Deadface*. Or *Cerebus*. Or *Hepcats*. Or *Eightball*. Just by buying one copy, you will help keep a struggling artist afloat in this constantly changing marketplace.

What's coming up in Palmer's Picks (in no particular order): A look at one of the most persistent self-publishers, Martin Wagner, and his funny-animal comic, *Hepcats*; a profile of Ted McKeever's interlocking series *Eddy Current* and *Metropol*, as well as *Plastic Forks*; Scott McCloud's popular superhero series *Zot!* and some of his other material; an overview of Rick Veitch's work from his abruptly ended run on *Swamp Thing* to his current *King Hell Heroica*. ■

Recommended Reading

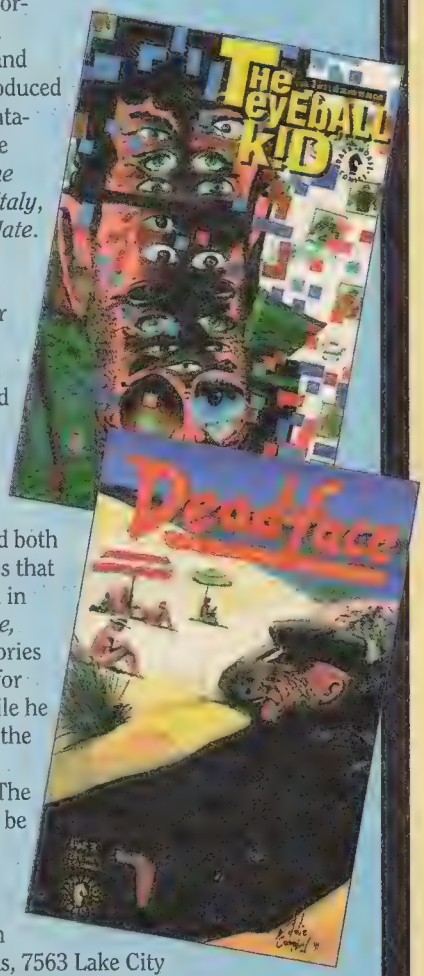
Eddie Campbell's *Deadface* and related stories have appeared in numerous comics. The original eight-issue Harrier series is very obscure, but it has been collected by Dark Horse in *Deadface: Immortality Isn't Forever*. The Deadface saga was continued in short stories that appeared in *A1*, *Trident*, and *Dark Horse Presents* that were later reprinted by Dark Horse as a three-issue series titled *Deadface: Doing The Islands With Bacchus*. *The Eyeball Kid* (also from Dark Horse) collected all of the short stories from *Cheval Noir* in three issues. Campbell's new Deadface mini-series *Earth, Air, Water, and Fire* is currently being published by Dark Horse. Back issues of all of the Dark Horse material should be readily available in any comic store. The Deadface trade paperback might be a little hard to locate, as it is sold out and there are no plans as yet for a second printing.

Campbell's other work has appeared in the following places:

From Hell is being serialized quarterly in *Taboo* from Spiderbaby and Tundra will be collected in trade paperbacks after enough material has been published. The first volume has been published by Tundra; it contains the prologue and the first two chapters as well as a new cover by Campbell and a five-page appendix that cites Alan Moore's sources for the information on each page of the story. Copies of *Taboo* 4-7 (and *Taboo Especial*) and *From Hell* Volume One can be obtained from Tundra at 320 Riverside Drive, Northampton, MA 01060.

Alec originally appeared in three graphic novels in England entitled *Episodes from the Life of Alec McGarry*, *Love and Beerglasses*, and *Doggie in the Window*. Eclipse and Acme Press recently published *The Complete Alec*, which collected the original novels as well as the previously unpublished fourth chapter, "Alas Poor Alec." Copies may be obtained from Eclipse at P.O. Box 1099, Forrestville, CA 95436.

In 1990, 1991, and 1992, Campbell produced three books for Fantagraphics. They were titled (in order): *The Dead Muse*, *Little Italy*, and *The Cheque, Mate*. *The Dead Muse* included work by Campbell and other Australian and British cartoonists. *Little Italy* included several stories drawn while Campbell was in Australia. The book also contained both *Pyjama Girl* stories that originally appeared in *Taboo*. *The Cheque, Mate* contained stories that Campbell did for various comics while he made his living off the checks that came through the mail. The first two books can be bought for $4 (postage paid) and the third for $4.50 (postage paid) from Fantagraphic Books, 7563 Lake City Way NE, Seattle, WA 98115.



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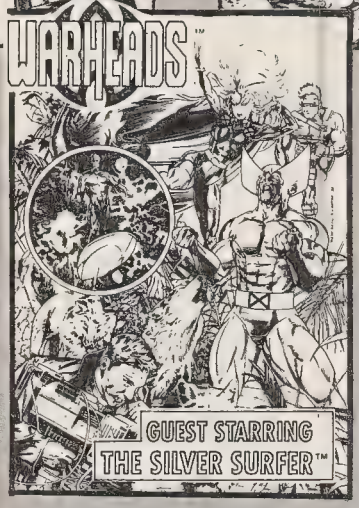

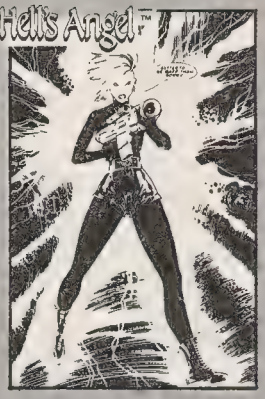

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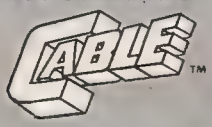

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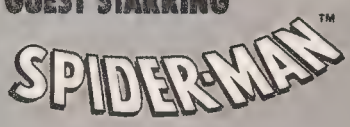

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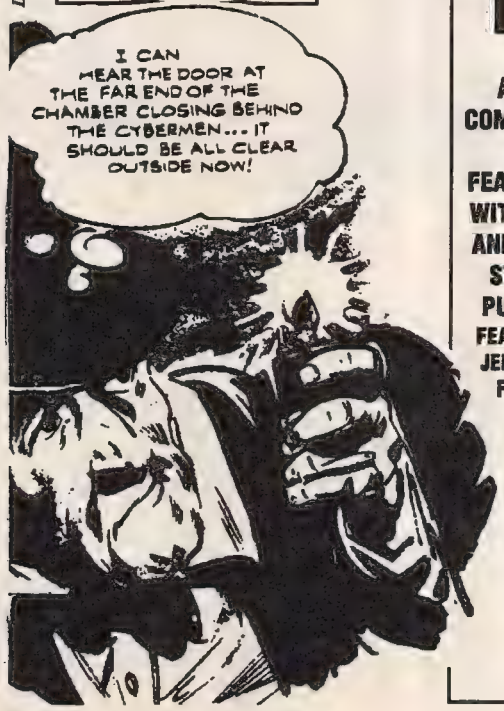

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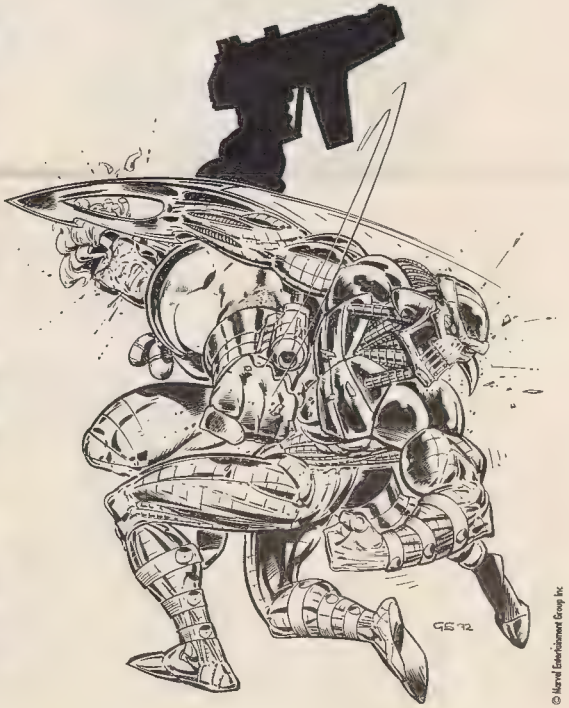

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WRITING AT THE EDGE

By David Quinn

Returning to New York pumps me up. Just a year ago, I was one of many who fled the city; I quit "real" jobs as a technical writing consultant and building superintendent and made a leap of faith to the full-time writer's life—joining Tim Vigil as co-publisher of his Rebel Studios on the side. (I also got married...but that's a story in itself, and conveying the New York experience will be all over the road as it is, so remind me later.)

The interplay of co-creating comics is one of the main reasons I prefer comics scripting (and writing dialogue for actors) to writing prose. Let's sprint through a New York itinerary: Hustle through toro toro traffic up to Mike Gold's office at DC—Mike occupies a kick-back, pleasant corner office: ironically, it is haunted by a view of DC's former building, the dreaded 666 Fifth Avenue. A new project with illustrator Michael Davis is on the desk, but can I convince Mike that this one will stand out? And will it fit all our schedules at once?

The stubborn scruples keep me publishing, but one invoice away from the street is also at play: I won't be bringing this in until DC adopts a creator-owned contract. Rumors say progressive powers-that-be want one, instead of continuing the current creator-shared contract, like the one I willingly signed for *This Year's Girl*. Don't know what I'm talking about? If you're interested in this sort of trivia, take a peek at the copyright line of DC's "creator-owned" books; the creator owns the copyright, the company owns the trademark—you make your money and you take your choice. Just don't call it "creator-owned."

Mike Gold has more important guests to take to lunch, so I'm on the run, watching Michael Davis *eat a Manhattan hot dog* on the run while we go over cover concepts for *Freedom Project*. Davis has taken the drama of the Lost American Dream I suggested—different perspectives on the burning of our flag—and made it personal. You might have heard about this one—see it beginning this summer, in six *Rebel/Tundra* issues.

I'm realizing Mike and I never sit still to work! Our first two projects (both humble orphans now, so I won't confuse you with titles) were invented on the move: one jostling on the subway to Brooklyn and screaming through New Jersey inside Mike's patented Bad-Boymobile, the other freestyle-brainstorming while wandering around the San Diego Con, just to wow the publishers of the then-expanding First Comics line on short notice of their interest. Hey, why hide it? Being a freelancer, especially for writers and other artists who create their own characters, is as much about setting up the next job as it is about handing in the work! Writing is the reward I get for pulling coats and enrolling harried editors and publishers; that's the way it is.

For me, the real hot-line of the New York dance is working together with almost all of my co-creators. Each relationship, like each project, is fundamentally different. Like collaboration, anything you do alone has more potential when shared. And, fortunately for an old rebel like me, there are no rules.■

David Quinn, the writer behind *Faust* and *Nightvision* for Rebel Studios, Tundra's *Freeds Project* and *I Am the Public*, Harris/Dark Horse's *Frenzy*, and DC's *This Year's Girl* and *Arona*, is known for diverse, creator-owned projects. A former writing and literature teacher, he enjoys visiting schools to promote literacy through the enjoyment of comics. Rebel Studios also publishes *Eo*, *Raw Media Mags*, *Dog*, *Spring-heel Jack*, and *Darkstar*.

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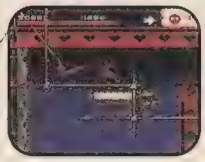

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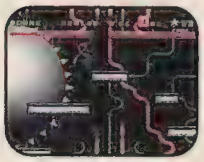

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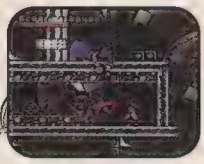

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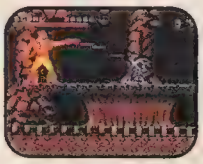

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AT THE Controls

Glenn Rubenstein

Glenn Rubenstein is a 16 year-old authority on video games. His weekly column appears in the San Francisco Examiner and he has been around the video game industry for the past two years. In this space every month, he will give readers insight into the ever growing and changing world of video games.

Hey everyone, and welcome to the first edition of At The Controls in *Wizard*. I've been around the video game industry for the past two years on every level, from game design to advertising, and I can't wait to share my expertise with you, the *Wizard* readers. I will give you the latest news, game reviews, and previews of upcoming products. I will also answer your questions about video games, and I will write about various aspects of the industry.

I guess a good question to start off with is: "Why are video games so popular?" They have good graphics, good sound, and interesting features, but a good game has the same trait as a good comic book — intrigue. The right blend of storyline, characters, and interesting features creates intrigue. Video games do have one important thing that comic books don't — the ability to control the hero. We all love to read about Wolverine, The Punisher, and Batman, but don't we secretly wish we could play the roles of these characters in some way? Video games allow players to do this. A lot of games have been based on comics, and, with a few exceptions, most are about as interesting as Marvel's New Universe comics are valuable. I will discuss comic book characters in games in a future column.

Right now, the topic at hand is Christmas, the time when companies know that the average consumers (like you and me) are going to be buying the most games. To be honest, they release

a lot of junk, but if you look hard enough, you can find some really good games. In this column, I will preview the best for this Christmas season.

Of all the games released, one genre that always seems to do well is sports games, and Electronic Arts and their EASN department has a lock on producing the best sports games around. EASN doesn't have anything totally new out this season, but they are releasing new versions of old products, such as *NHL Players' Association Hockey* (for the Sega Genesis), *Bulls Vs. Blazers* (for the Super NES), and *John Madden '93* (for the Sega Genesis). These games are perfect for sports fans and anyone else who likes a good game.

On a more personal note this Christmas, there is a big battle brewing between Sega and Nintendo. Last year Sega won hands down, and now Nintendo is making an effort to regain the number one slot. Nintendo's biggest product for this Christmas? *Mario Paint*, without a doubt. It's not a hot new game or anything, but it's a program that lets you hook your mouse up to your Super NES and draw on it. It may not sound like a lot, but this is the big product coming from Nintendo. As for games, they are relying heavily on their licensees, such as Konami (*TMNT IV*), Capcom (Street Fighter II), and LucasArts (Super Star Wars).

Sega, on the other hand, is taking a more direct approach. All of Sega's big ammo comes directly from them. First of all, Sega is releasing a CD-ROM drive this Christmas, which should be in stores as you read this for around $299 (and you thought buying your favorite monthly titles was

NEWS

Konami Becomes a Sega Licensee

Konami, a long time Nintendo licensee, released information recently saying that they would begin producing games for the Sega Genesis. They will also continue to support the Super NES platform. Games under development include a MNT game and a tiny toons game to be released in late '92 or early '93.

Sierra to Support Sega CD-ROM

Sierra, one of the largest computer software publishers (Leisure Suit Larry, Police Quest, Space Quest, etc.), is set to convert many of their most popular games to the Sega CD format. First up are the adventures of Willy Beamish and the music issue game Leisure Suit Larry.

Accolade Readying Universal Soldier Game for Release

Universal Soldier, the only big action movie of the summer starring Jean-Claude Van Damme and Dolph Lundgren, is being adapted to a game by Accolade. The company has produced such hit games as Test Drive and Star Control. The game closely follows the plot of the movie, and should be released by Christmas on the Super NES and Genesis formats.

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(SORT OF)

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costly! Sheesh!) There won't be that many games available for it right off the bat, but the ones that will be available should be great. On the software side for the Sega Genesis, it's

sequels, sequels, sequels! *Sega is releasing sequels to last Christmas's Sonic The Hedgehog and Streets of Rage this year, as well as another game with Mickey Mouse and Donald Duck called World of Illusion.* All the games are very reminiscent of their predecessors, but they add a lot unique twists. In my mind, it is Sega that is most likely to come away in good shape after this Christmas season. But you can never know if Nintendo has something they're keeping secret.

So, there you have the first edition of At The Controls. If you have any questions or comments, please feel free to sen them in. I can't respond to every letter I get, but the best ones will be answered in these pages. Also, send your suggestions for comic books that you'd like to see made into video games as well as your opinions on past incarnations of this kind. I'd love to hear them, and remember, the companies read this too, so you never know where it could lead.

In the meantime then, keep gaming. ■

— Have a question or comment regarding video games? Write to: At The Controls, c/o Wizard Press, 100 Red Schoolhouse Road, Building B1, Chestnut Ridge, NY 10977

— For a year's subscription to At The Controls monthly newsletter, containing an insider's view of the video game industry, send $20 to ATC Media Group, 260 Park Place, Petaluma. CA 94954. For a sample issue, please send $3. Make checks/money orders payable to ATC Media Group.

GAME REVIEWS

Evander Holyfield Real Deal Boxing

(Sega for the Sega Genesis)
Good graphics and a big name make for top rate boxing action. Excellent realistic feats and gameplay, the customized boxer feature works well also. Some of the character movements are too choppy, but this game is a "must have" for boxing fans of all ages and anyone who likes sports games. Overall: A

Empire Strikes Back

(LucasArts for the NES)
This game has one very distinct feature — the feel of the movie it is based on. The plotline follows that of the mega-successful films and you must carry out small tasks throughout the various levels. The punching and jumping levels get somewhat boring, but the more diverse sequences more than make up for it. Overall: B

(Sega for the Sega Genesis)
Anyone who loves and matters on spectacular graphics is bound to be impressed by this game. There is a good challenge and plenty of good features to make the game entertaining, for an overall B+.

Similar to the first game, but this time Sonic has a new sidekick, a big named Tails. Levels include futuristic, and prehistoric settings. There is also a two-player mode.

On The Horizon

Taz-Mania

Sonic The Hedgehog 2

(Sega for the Sega Genesis)
With the success of the first, will there be any Genesis owner who won't buy it? The graphics are

Rampart

(Electronic Arts for the SNES)
Conquer castles, plan a canons, and form strategy in this real time medieval battle. All the features of the arcade game are here, and it plays just as well.

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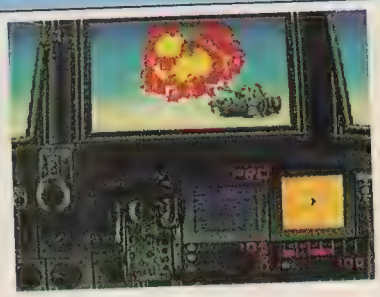
16-BIT POWER

by Craig Cornell

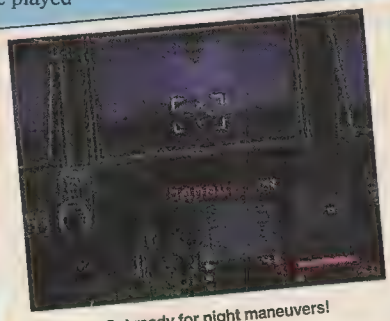
Welcome back to 16-bit POWER everyone! This is the game review spot to watch! I give you reviews of games that are out now for 16-bit systems and rate their graphics, fun, sound FX, control, challenge, and overall quality, all by way of the Rocco rating system. 5 Roccos mean "beyond belief" and 1 means "beyond trash." (Half points begin after one Rocco.) And remember, I'm a player just like you, so I do my best to give it to you straight! So let's get started.

I'd like to begin with Super Battletank for the S-NES made by Absolute Entertainment. This game is seriously "neverevenshouldabeenmade" material. It starts with a title screen to knock you treds off, and then jumps right into the crapper. After sitting through an unnecessarily long briefing by General Fox, you get the specs for the next mission. You slowly (and I mean slowly!) descend upon the Iraq/Kuwait border and are deposited on the battlefield. Now the fun begins, right? Heck no! Trying to drive this tank is like trying to open a door with your hands full, using your butt cheeks! You're driving a M1A1 tank in the desert and you're expected to control the gun angle and direction as well as the tank's direction and speed, and select from a variety of weapons, all while shifting back and forth between the play screen and the map screen. Whose brilliant idea was this? Trying to watch the screen and figure out what the *^%$@ I'm doing on the controller is beyond me, and I've played some pretty hard games. Oh yeah, and don't waste fuel, you only get about a minute and a half's worth. If you don't go to the map screen and drive your tank to the next enemy, you'll take forever to find it, and most likely run out of gas. You can refuel at the Allied bases, but only when they appear. I never saw one in the first two missions, so I ran out of fuel quite a bit.



Helicopters and tanks block your path at every move!

The graphics are good at some points, but the digitization doesn't work, if you ask me. The enemies look decent on the battle screen, but on the long-range radar map screen, everything looks like a throwback to Atari's Combat. The most annoying thing about this game (and there are many annoying things) is that your tank is supposed to be so great — fast, fully armored, and loaded with weapons. Yet whenever an enemy is sighted, it hits you and then turns away. By the time you figure out how to



Get ready for night maneuvers!

Super Battletank: War In the Gulf

GRAPHICS

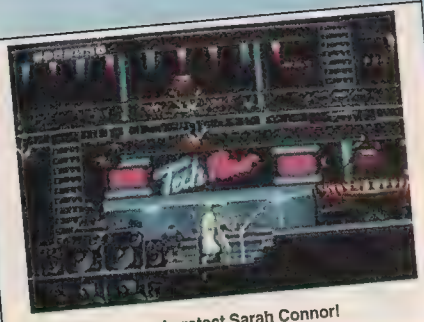
SOUND

CHALLENGE

CONTROL

FUN

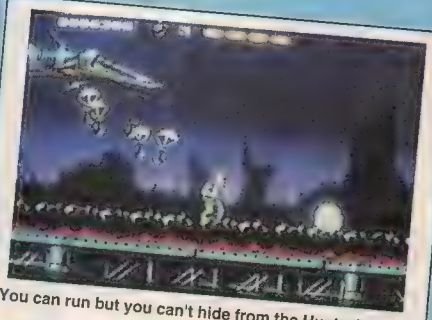
OVERALL QUALITY



Find and protect Sarah Connor!

turn your tank, the enemy's in Siberia! Once you get the hang of it you can chase down your foe, but it's really difficult to stay on 'em. What about hitting it? Forget it. Just drive around; it's more fun. The sounds are nil. Booming cannon and typical machine gun noises are a drag. The tank sounds like a motorcycle with a potato in the muffler. The smokescreen is kinda useless, and there are too few of the computer targeting shells. Speaking of those shells, not only do you often get only two, but the enemy can block the tracking. When that started to happen to me, I gave up. I though I had a chance until I watched my shot go sailing over Cuba. After that, I set this game in the Lame Hall of Fame. In my opinion, this game should have been field tested first (no pun intended).

Next, The Terminator. The name says it all — for the movie. But for this game on the Genesis system by Virgin Publications, it means a miserable attempt to recreate the movie as a game. And boy, would I like to unleash one of those bad boys on the people who ruined this one. To start off, you are Kyle Reese, who must first fight his way into the Skynet building, and then find cooling pipe and the time displacement equipment. You blow up an orange thing that's supposed to be the cooling pipe and then head for the displacer. There are terminators everywhere, but don't worry — they are ridiculously easy to kill. Once you've popped into 1984, you must get to a phone booth, locate Sarah Connor, and, in the same stroke, get to Tech Noir. There are cops and punks out to kill you. (Actually, just one cop and one punk, because they all look alike!) For some unknown reason, the cops can't be killed — they fall down and get up again two seconds later. Actually, they look more like the T-1000 than regular cops. The punks hurl what look like grenades or Molotov cocktails. You'd think the cops would worry more about them than a guy in a trenchcoat! When Reese stands still, the shotgun disappears; then you see him draw it from his coat to use it. This is one of the few cool things in the game.


You can run but you can't hide from the Hunter/Killers!

After a silly trek down some really hostile streets, you get to Tech Noir. Inside, you find a run down-looking dance hall with Arnie walking round, shooting at nothing. The only way I could see to get past him was either to shoot him until he blinks on the ground or jump off the stairs over him. All you do is go to the end of the building and the mission is over. Reese's moves are limited to to running and shooting, or chucking grenades, depending on where you are and whether you find the gun.

There is really no thrill to this cart at all. It's like watching cheese melt. It's not too difficult, either, especially since the terminators are easier to kill than the cops. The sound stinks, period. The game uses the theme music from the movie, but it's way too fast and it lacks depth. (No complaints about TV speakers; I hooked this baby up to a seven-channel surround-sound stereo system, and it was still lame.) ■

The Terminator

GRAPHICS

SOUND

CHALLENGE

CONTROL

FUN

OVERALL QUALITY

HINT BOX

This month's tips aren't for the reviewed games. If you've been paying attention, I said this might happen. I've got some for Street Fighter II. In case you've been asleep, the secret of how to get the same characters to fight each other is out. Just push down, R, up, L, Y, B, X, A. Start pushing buttons as soon as the CAPCOM logo appears, because if you don't finish before it fades, it ain't gonna work! I know, easier said than done. Another little tidbit. To see the individual endings for each character, keep the difficulty level at 3 or higher. You can also reset the win/loss records in the Vs. mode. Just hold down the start button as soon as the match is over. When the win/loss screen shows up, push select. You'll get a menu of choices that lets you reset the records, for all those people who insist "THAT DIDN'T COUNT!" You know who you are!

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THE BRAT PACK

Welcome aboard another edition of The Bratpack, where every month The Wizard talks to a group of young comic collectors to see what the fans have to say. This month we'll speak to Tom Donason, James McDonald, and Erik Stoman of Nanuet, New York and see what they have to say.

Wizard: Okay guys, welcome aboard The Bratpack. Let me ask you guys a question. Back, oh, about ten years ago, the characters in comics that I grew up reading were a pretty wholesome lot: Spider-Man, Green Lantern, Captain America, all superheroes that were not only fun to read, they showed you how a decent human being should act as well. In this day and age, it seems the majority of the hot characters are driven, bent, and deranged, and the fans just eat it up. My question to you is: How much are you influenced by the characters you read about in comics?

Erik: A little, I guess. I mean, guys like Punisher and Lobo are cool, and I think it's kickin' when they blow away a bad guy and stuff, but I wouldn't do that. I do get mad sometimes, and I think "I wanna kill somebody," but I don't mean it.

James: Sometimes I get really mad and I wish I was the Punisher, or Wolverine.

Tom: I agree with Erik. I like comics that have a lot of guns and stuff, and I think it's kinda cool when a real bad guy gets away, but I would never really kill someone.

Erik: Yeah, and sometimes I do stuff because I think about superheroes. Nothing big, but little stuff. I mean, Spider-Man and Superman may not have claws and guns and stuff, but they're better people. Reading about them and seeing what they do, well, it shows that you don't have to be a jerk to other people.

James: The Punisher isn't a jerk, and he's not such a wimp like Spider-Man or stupid DC heroes.

Tom: DC comics aren't stupid...

James: They stink. Their guys don't fight and they don't kill anybody. I don't wanna sound like a nut case, but comics have to be violent to be cool.

Wizard: No, comics have to be enjoyable to be cool. Just because you don't like something doesn't mean it stinks. Try reading something new with an open mind; you might surprise yourself.

Tom: Yeah. DC comics aren't dumb; they're better, I think, than Marvel. The stories make more sense and not all their characters belong in straight jackets.

Wizard: What about alternative comics, independents?

Tom: I like some Valiant books. *Shadowman* is cool.

Erik: Dark Horse stuff, like *Next Men* is really cool, *Terminator* and *Predator* too, but they're too out of whack with what the movies say.

Wizard: Okay, if you could become a superhero in real life, but you had to act like that hero too, who would you pick and why?

Tom: Superman, no doubt. He's so cool, and nobody would mess with me. And he's not a nut killer, so I don't have a problem with that.

Erik: Spider-Man, as long as I get the web-shooters and a refill. He's got the coolest powers, and he's a cool guy too.

James: Wolverine. He's got the coolest power, and with my powers and rep, nobody would mess with me ever.

Wizard: James, y'know, you would have to act like Wolverine, and he's not the nicest guy in the world.

James: Yeah.

Wizard: Okay, that's pretty much it for this month. What you guys said reflects a lot of what's going on in the industry today, and I'm sure a lot of people will have a lot to say about the way you answered those questions. ■

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BRUTES & BABES

DRAWING POWERFUL COMICS WITH

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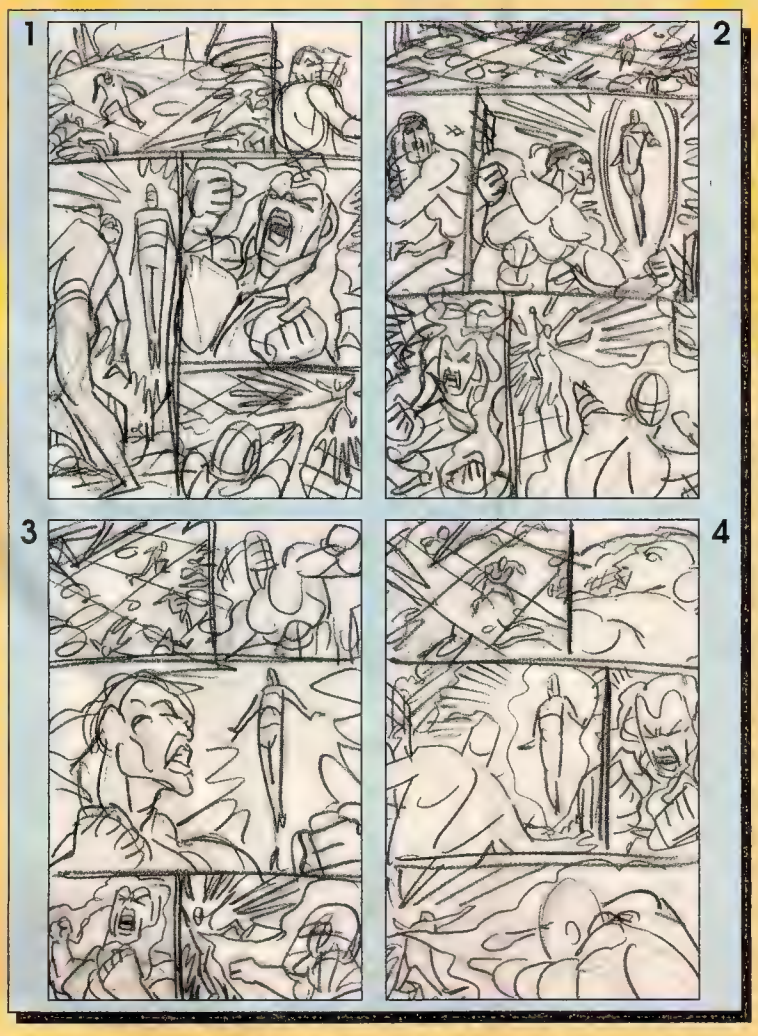
Well, here we are...the sixth segment of Brutes and Babes. I just want to say thanks for reading. I hope that this stuff is making sense and helping someone learn. Lots to look at and discuss today, so I won't waste any more space.

Thumbnails

When you first sit down to start a page, it's a good idea to work out your ideas quickly, on a small scale, not worrying about details or finish, just working on the design and storytelling dramatics. These small, quick sketches are called thumbnails. Below are a series of four thumbnails I've done. All of them tell the same Brute story, but all of them do it in a slightly different way. Study them for a moment.

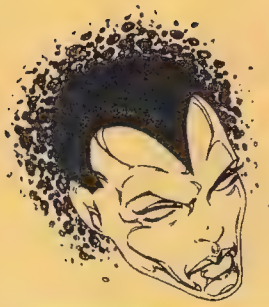
The first step to laying out a page is deciding on the panel design. Is the first panel big or small, etc. What I try to do is decide which panel has the most dramatic impact, and assume that will be my largest panel. Then I design the rest of the page around it. This page had two panels that I felt were equally important, the third and fifth panels, so I looked for a solution that emphasized both.

In #1, I put most of the impact in panel 3, but this layout just didn't grab me. In #2, I split the impact more to my liking, but I felt that Brute was too close to being the same size in panels 2, 3, and 4. In #3, I was happy with almost everything except the first panel. In #3, I put all of the impact in the third panel, but the other four panels were all more interesting.



With minor corrections, I decided to proceed with the third thumbnail.

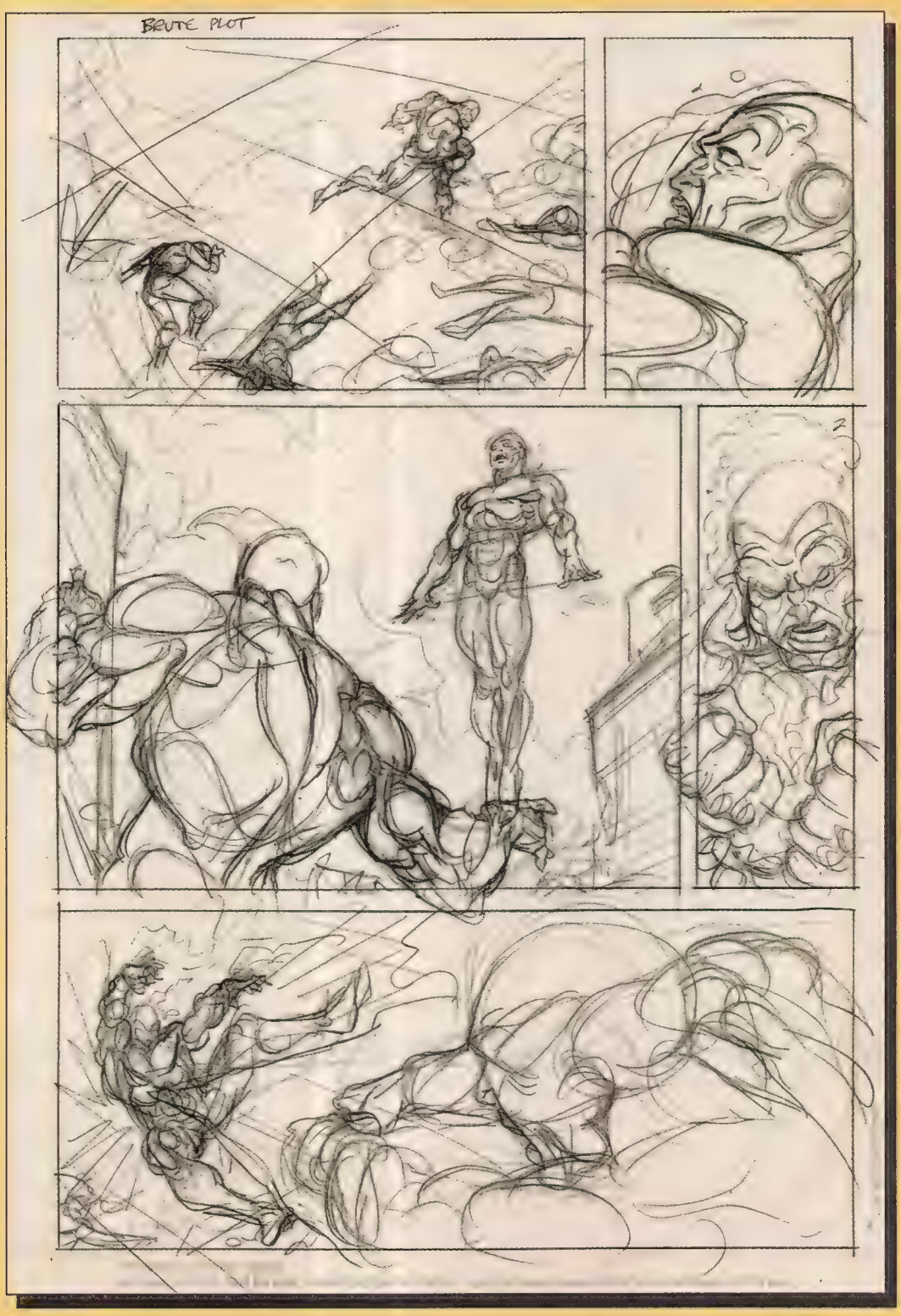
NOTE: When laying out a page, you have to be very careful to tell the story clearly. People can't jump around the room from panel to panel and, by the same token, they can't even change sides of the page with impunity. You have to remember, whoever looks at your page has no idea what you are supposed to be drawing. If you're unsure about whether your storytelling is clear, hand the page to a friend or family member and ask them to tell you what is going on...except for a few details (such as names and motivations) they should come up with a fairly accurate summary of the plot.



Rough Pencils

What you see here is a to-scale (it's drawn 10" by 15") rough pencil drawing of the thumbnail I chose to flesh out. All the bubble figures are roughed in and ready to be finished off. Note how things that overlap or extend beyond the panel have been drawn in to insure proper proportion and detail. My next step will be to throw this baby on a lightbox, put a fresh bristol board on top of it, and do the finished pencils.

Before you turn the page and look, there are a few snags in the storytelling here that I changed when I did the finishes—see if you can find them. They're minor, but they bugged me.



Finished Pencils

Here we have the finished pencils for the "Brute" plot page. Obviously there is a big difference between the rough pencils and the finished version. Just picking out the proper lines and textures to best illustrate a form or figure is an art all to itself. (One I hope to cover in future segments of *Brutes and Babes*.) For now let's look at the storytelling.

The first change I felt was necessary was to flip panel 2. I did this to keep the "flow" between panels constant. "Flow" is the movement of characters from panel to panel, and it has to be believable and consistent. You have to be careful that characters don't make any unseen moves between panels that distract from the "flow." For instance, looking at panels 1 and 3, panel 2 didn't make sense with Brute looking over his left shoulder and then spinning to face "Major Villian" to his right. So, I flipped panel 2 so that Brute could look over his right shoulder.

The next change I made was in panel 3; I moved Brute to the right to keep his left arm fully in the panel. There was just no reason for it to be cut off and it made him look kind of squeezed in. In this same panel, I also reduced the size of the "Major Villian" figure and raised it up. Clearing Brute's arm, reinforcing the sense that "Major Villian" is floating. Remember, when figures overlap, they have to look like one is in front of the other, not like one is short and standing on the other's arm...or, as in the rough pencils, like Brute is holding the guy up by his feet.

The last change I made was in panel 4. I flipped Brute in this panel to maintain the "flow" and to reinforce the left-right character placement of Brute and Major Villian. Unless the characters move, it is important to make sure they stay on the same side of the panel they started on. If you keep flipping their places in different panels for no reason, your storytelling will become very confusing and your reader will stop reading and start trying to figure out what is going on.

Anyway, I hope that you enjoyed our first look at a comic page; I know I have. So, till next month, KEEP DRAWING! ■

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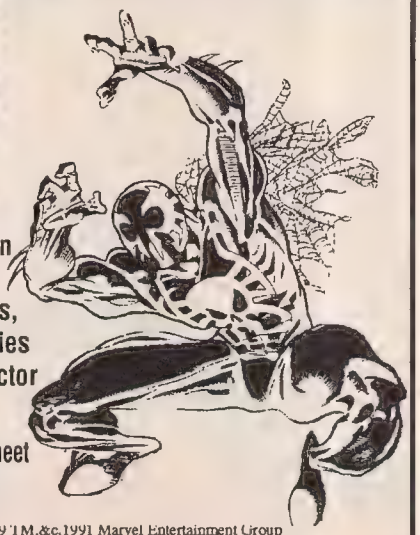

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TODAY'S EARFORCE

Welcome back to Hollywood Heroes, the most complete news anywhere about Tinseltown's upcoming comic-book oriented movies and TV shows. This month, we'll take an ultra-special look behind the scenes at Fox's hot new *X-Men* cartoon show, complete with exclusive art, just for *Wizard*! We'll get to that later, but first, let's catch up on the latest news!

TELEVISION

NBC's *Quantum Leap*'s two-hour season opener on October 6th will have Sam Beckett leaping through different parts of Lee Harvey Oswald's life, up until what producer Robert Bellesario believes was his assassination of President John F. Kennedy. One scene even has the real-life meeting between young Marine Bellesario and Oswald in the late 1950s. "It just felt like it was time for me to make a statement of what I felt really happened, that there was a lone assassin," said the producer of the storyline. "People don't want to accept that one madman in one moment can take the life of someone as charismatic and popular as John Kennedy."

Fox has decided not to go with the syndicated *Darkman* series that has been pitched to them since last Fall. The show may go to the syndication market, or it may end up a dead duck.

The Cartoon Network, launching on some cable stations on October 1st, will be a boon to animation fans. Scheduled Monday to Friday are *The Flintstones* (8 p.m.), *Bugs and Daffy Tonight* (9-10:30 p.m.), and the clip-focus show *Toon Heads* (11:30-11:45 p.m.). On Saturdays, *Bugs and Daffy Tonight* (8-9p.m.) flip-flops into the *Flintstones/Jetsons* hour (9-10p.m.), *Back to Bedrock* (10-10:30 p.m.), and *Jonny Quest* (10:30-11 p.m.). Sunday nights have the same schedule, except that the 10-11 slot will be *The Completely Mental Misadventures of Ed Grimley*. Also airing on the station will be episodes of *Fantastic Four*, *The Thing*, and *Spider-Man*!

TNT will be doing a big-budget TV remake of *Frankenstein* for 1993 that will be slavishly faithful to Mary Shelley's 1816 novel. Patrick Bergin will play Dr. Frankenstein, while Randy Quaid

Snares X-Men

© 1992 Marvel Comics

will play the monster he creates. Thames TV of England co-produces.

HBO has announced that *Tales From The Crypt* has been renewed for 13 more episodes, to begin airing in the summer of '93. The pick-up was not not unexpected, although it was surprisingly quick. The *Tales From The Crypt* soundtrack will be released on October 12th, featuring a score by Danny Elfman and "The Crypt Rap."

Look for a line of *Ren & Stimpy* toys from Mattel this month or next, with more headed your way in '93. *Doug* and *Rugrats*, two other popular Nickelodeon programs, will also have toy lines.

The Sci-Fi Channel will premiere at 8 p.m. on September 24th, with one of the most famous SF films ever shot — *Star Wars*! Immediately afterwards, the *Sci-Fi Channel Preview Show* will take a look at upcoming programming. Original shows include *Sci-Fi Insider*, *NASA Watch*, *Mysteries*, and *Inside Space*. *The Comic Book Show* and *The Haunted House Game Show* have been pulled or delayed. If your cable system isn't carrying this network or The Cartoon Network, call them up and tell them you want them to please their viewers. Keep calling them every day, until they do, but don't tell them you've called before. Yes sir, "Guerilla Cable Manipulation," right here at Hollywood Heroes.

Warner Brothers has formed the Prime Time Network, with a block of four first-run features. Premiering on January 20th are *Kung Fu: The Legend Continues* and the SF *Time Trax*. Also on tap from the group is a two-hour pilot film for a hopeful mid-season replacement, *Babylon 5*. This show will air during the February sweeps weeks.

Don't expect the syndicated *James Bond* series any time soon. MGM has filed a lawsuit against the Ruddy-Morgan Organization, which has been developing the series.

William Shatner's *Tek World* may soon be a TV series if the aging star has his way. The ex-Captain Kirk is co-producing with Toronto-based Atlantis Films, and promises to direct and star in several episodes. The series has been com-

pared to Blade Runner by Atlantis's Peter Sussman. Though a pilot is being discussed now, no American network has offered to pick up a series yet. As always, you'll know more when I do! [See the interview with William Shatner in this issue!]

FEATURE FILMS

Jurassic Park, Steven Spielberg's major new film, has finally begun production. Based on Michael Crichton's best-selling novel, the story finds an American bioengineering company recreating the great dinosaurs of the Jurassic period for a theme park. The Universal film stars Richard Attenborough, Sam Niell, Laura Dern, and Jeff Goldblum. Topps will be producing the comic-book adaptation of the film, and you can look for Kenner action figures and Sega games after the film premieres next summer.

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Columbia will release the *Black Panther* film, hopefully to begin filming in January. Oscar-nominated director John Singleton (*Boyz N The Hood*) will probably direct, while Wesley Snipes (*White Men Can't Jump*) will portray T'Challa, the Wakandan prince. Brad Weston and Bob Beitcher are co-producing the film.

Universal's *Green Hornet*, penned by Don Mancini, is now being discussed in Hollywood as an Eddie Murphy project. *What*? A Murphy source said that the initial interest in the project has slacked off and the fading star is on to other projects.

Teenage Mutant Ninja Turtles III has wrapped production here in Oregon, and is now being worked on for a Spring 1993 release from New Line Cinema. The plot finds April being accidentally sent back in time to feudal Japan, where the Turtles must travel with Casey Jones to rescue her. Coming up in *Wizard* #18 or #19, we'll have an exclusive on-the-set visit I conducted during filming!

Stephen King has had his name removed from any association with *The Lawnmower Man* (New Line), *Pet Semetary 2* (Paramount), and the upcoming *Children of the Corn II: The Final Sacrifice* (Miramax). Since he didn't have anything to do with the films, and/or he feels they don't relate to his work, he doesn't want his name connected with them.

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Max Kleven has been signed to direct Neue Constantin's *Fantastic Four* movie, though the prospective budget has dropped to almost nothing. No word when it'll get out of its long-time development and into production.

Dark Horse Entertainment along with Largo and 20th Century Fox have a joint production deal that'll knock your socks off. The three companies have joined together to sign for a big-budget *Aliens Vs. Predator* film! More on this as it becomes available. You read it here first!

According to the *New York Daily News*, Warren Beatty requested a meeting with director Tim Burton about playing the part of The Riddler in *Batman 3*. Since Burton has several other projects on his slate and hasn't confirmed that he'll do another Batman, no script has been written, and since the second movie failed to meet expectations, I would discount the Beatty story as pure rumor.

Plastic Man looks to be a very strong possibility at Warner, and Steven Spielberg is damned excited about it. His Amblin Entertainment will produce. Brian Spicer (*Parker Lewis Can't Lose*) will direct the feature from Larry Wilson's script, which will extensively utilize the "morphing" process used in *Terminator 2*. It's a hoped for Christmas '93 production. Stars rumored for the title role include Tim Robbins, Bruce Willis, Michael Jackson, and Paul "Pee-Wee Herman" Rubens, but insiders are saying the part will go to a newcomer.

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Paramount is preparing *Addam's Family 2* (scripted by Paul Rudnick) and *Wayne's World 2*, though both casts are asking for much more money. They're also preparing the first in a line of *Saint* movies, with the first to be shot and released next year!

Other TV sequels coming up include *Car 54, Where Are You?* (Orion), *The Three Stooges* (Columbia), *The Fugitive* (Warner, with Alec Baldwin), *The Little Rascals* (King World Television, scripted by Flint Dilly), *Sgt. Bilko* (Columbia, directed by Penny Marshall), *Maverick* (Warner, with Mel Gibson), *The Munsters* (Universal), *Hanz and Franz Go Hollywood* (Columbia, with Dana Carvey and Kevin Nealon), *Gilligan's Island* (Paramount), *Beverly Hillbillies* (Fox, scripted by Dale Launer, Lawrence Konner, and Mark Rosenthal), *The Ghost and Mrs. Muir* (Fox), and *American Gladiators* (Samuel Goldwyn Company)!

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Radio/TV shock jock Howard Stern will be starring in his own superhero comedy next year, thanks to the innovative folks at New Line Cinema. *The Adventures of Fartman*, starring the flatulent superhero Stern created, will start filming in 1993.

Clive Barker's *Candyman* will be released on October 16th by TriStar Pictures and Propaganda Films. Directed by Bernard Rose, the film stars Virginia Madsen as a woman who's exploring the realities of an "urban myth" serial killer in the inner city. Tony Todd and Kasi Lemmons also star.

Amblin/Universal's *The Flintstones* film, still being readied for John Goodman, is being written by former *Mork & Mindy* writers Jeff Reno and Ron Osborn.

As Carolco continues to collapse, James Cameron is preparing to write and direct an unnamed feature late this year. Is it the long-delayed *Spider-Man* project? No one knows for sure. Meanwhile, 21st Century Films, which owns the Spider-Man rights, has sued Credit Lyonnais Bank Nederland for intercepting a $2.1 million payment from Carolco to 21st Century for the rights. The bank used the money to pay off long-standing debts that Menachem Golan had run up with his film company.

Sylvester Stallone will do a SF picture for Warner Brothers. *Demolition Man* will be directed by Michael Brambill and produced by Joel Silver. It's set in a pleasantly non-violent 2040, and will film in Los Angeles and San Diego.

Stephen King's Needful Things will be shooting soon in British Columbia. The Rob Reiner film is a Castle Rock production.

Richard Donner, the man behind the excellent first *Superman* film, will co-produce and

direct *The Witching Hour* for Warner Brothers. This is the first of Anne Rice's books to make it to the big screen.

Coming this Christmas is a hot new line of *Alien* toys based largely on the second film. Figures in the series include: Ripley, Hicks, Bishop, Apone, Gorilla Alien, Scorpion Alien, Bull Alien, and Queen Mother Alien. A Power Loader accessory and other toys are also available. Keep an eye out next month as (I think) I'll be able to tell you some really exciting news about the future of *Aliens* as a film series!

Batman Returns — to the video stores much earlier than anticipated. Barely hitting the six-month gap afforded most videos, the Bat will be released on October 21st, at a sell-through price $24.98, plus a $5 rebate offer. Part of the reason for the quick release is the film's poor performance at the box office. It dropped 44 percent in its second week, 46 percent in its third week, and 44 percent in its fourth week, all after a great opening. Merchandise related to the film has also not been performing at expected levels.

Finally, the part you've been waiting for . . .

Bursting from your TV screens this October (delayed from a September 6th premiere), *The Uncanny X-Men* will be fighting for the rights of mutantkind every Saturday. Fox is bringing you the 10 a.m. show, co-produced by Saba Entertainment and Marvel Productions. Thirteen episodes are being produced, starring your favorite Marvel mutants. But which mutants?

"My first instinct was to go with the characters I liked best," says supervising producer Will Meugniot. "I liked the pre-#200 characters. Stan Lee is involved in the project, and he wanted to do the characters he liked best, which was the original team he created [pre-#94]. In discussing and planning the show, we decided that the best thing to do was the X-Men characters that the consumer wanted . . . the current team!"

Leading the X-Men is Professor Xavier, bound to a floating wheelchair and teaching the team how to use their power in the X-Mansion. He's aided by founding members Cyclops, Jean Grey, and the Beast, mid-level members Wolverine, Rogue, and Storm, and brash newcomers Gambit, Morph, and Jubilee. Morph, a man who can change his features to resemble anyone, was created for the series. The X-Men will fight many of their common foes and meet many of their X-allies. Sunfire, Domino, Cannonball, and Havok will make cameo appearances, while Cable, Colossus, and Archangel will all have starring roles over the 13 episodes.

Though the X-Men shows are basically self-contained, story arcs will play out over several episodes, making it a serial. "There aren't very many action-adventure animated shows on the market today," says Meugniot, "and none that are serials. Each episode will bring the resolution to one storyline, but, like the comic, we'll have ongoing subplots that may not be immediately resolved." The exceptions to the single-show rule are the first two episodes featuring the Sentinels, and the 11th and 12th episodes, which feature Bishop and an aging Wolverine in a new version of "Days of Futures Past."

"Night of the Sentinels — Part One" is the first episode. As it open, anti-mutant hysteria is on the rise as Sabretooth goes on a televised rampage. Trying to help, Jubilee's foster parents have just registered her with the government as a mutant. A Sentinel comes to get her, only to find that it must pursue her through a crowded shopping mall. Unfortunately for the robot monster, Storm, Rogue, Gambit, and Cyclops all happen to be shopping there! Major robot destruction ensues.

Jubilee is taken back to the X-mansion,

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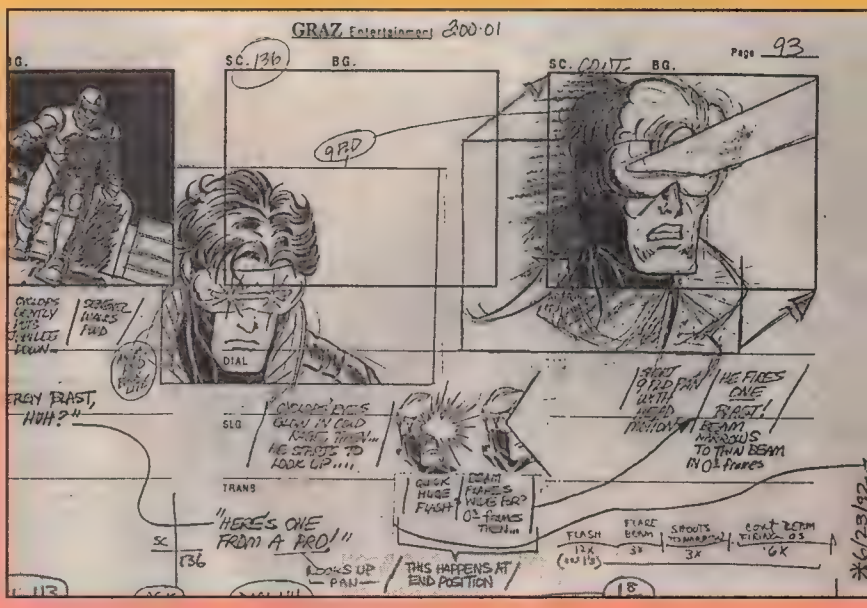

where she gets a crash course in mutant history and powers. Scared and sad, she leaves for home, unaware that the Sentinels lie in wait for her. Meanwhile, the X-Men are about to raid the headquarters of the Mutant Control Agency, to destroy the mutant registration files Henry Peter Gyrich, Senator Kelly, and their cronies are keeping. But what surprises await them in the bowels of the building? Watch and see!

The Sentinels and the government persecution of mutants will remain a strong thread in *X-Men*, as will the proponent of "Homo Superior," Magneto! "I see the *X-Men* story as having strong ties to the history of the civil rights movement," says Meugniot. "Magneto is their Malcolm X, while Professor Xavier is their Martin Luther King. Just as readers have been identifying with the outcast nature of the X-Men in the comics for years, so too they will do so here."

X-Men won't be without controversy or violence, either. One of the mutant heroes of the team will be killed in an early episode. "For viewers to take the storyline seriously," explains Meugniot, "it has to be clear that the characters can be affected in their pursuit of justice, acceptance, and integration into the larger society."

Facing down the mutant heroes are the more radical and dangerous elements of mutantdom, including Callisto, Sunder, the Morlocks, Mystique, Pyro, Blob, Avalanche, Juggernaut, Apocalypse, and his Four Horsemen. As hinted at in the first episode, the X-Men will come into contact with Sabretooth, resulting in a bloody battle in the fourth and fifth episodes between Wolverine and Sabretooth. As to whether or not there is any familial relationship between the two bestial warriors, Meugniot says to look to the second season. Meanwhile, check out episode #7 for a visit to Genosha, and #9 and #10 for an exciting stopover at Muir Island!

Fox and Marvel are hoping for at least three seasons of *X-Men*, with a second year of 13 shows and a third year for a total of 39, allowing the series to be "stripped" (shown daily on weekdays). Meugniot and his partner, Larry Houston, whose Graz Entertainment is producing the animation in conjunction with the Korean animation company AKOM, is sure that his *X-Men* will do better than the ill-fated pilot of several years back. The pilot, now out on video from Best Entertainment, was co-produced by Houston, Meugniot, and comic artist Rick Hoberg (who has done the model designs on the new *X-Men* show).

You can help make the long-term success of *X-Men* a reality by tuning in to Fox on Saturday mornings at 10, beginning this October. Faithfully produced by people who know the comics, the new *X-Men* cartoon should have everyone wondering what those pesky mutants are going to do next.

That wraps up this month's column. We'll see you here next moth for the latest and hottest

Dark Horse Entertainment's first co-production venture with Largo Entertainment is *Dr. Giggles*, a horror film starring *L.A. Law*'s Larry Drake in the title role.

Drake plays Evan Rendell, a mental patient who always wanted to be a doctor. When he escapes from the Tarawood mental institution after killing the staff, he returns to his hometown of Moorehigh to begin making housecalls on his old neighbors. While the residents of the town are preparing for the "Summer Bash," Dr. Giggles finds plenty of people to treat. But when beautiful Jennifer Campbell (played by soap star Holly Combs), whose heart condition could prove fatal, checks into the hospital for surgery, she discovers that the doctor is out . . .of his mind!

Dr. Giggles was filmed in and around Portland and Milwaukee, Oregon, where Dark Horse Comics is located. Sets include a massive maze of mirrors beneath Dr. Giggles' house, as well as scenes of terror in the Oaks Park amusement park.

Produced by Stuart Besser (*People Under the Stairs*, *Madonna : Truth or Dare*), the film is written and directed by Manny Coto, who's also directed *Cover Up*, *Playroom*, and an episode of *Tales From The Crypt*. Coto also scripted the *Dr. Giggles* comic-book prequel now running in *Dark Horse Presents*.

Star Larry Drake is most familiar to viewers of *L.A. Law* as the developmentally challenged Benny; he's won two Emmy awards for his portrayal of that character. Many readers will also recognize him as the bad guy from *Darkman*.

Dr. Giggles will be slicing up theaters starting October 23rd, distributed by Universal. *Dr. Giggles* . . .the doctor is in . . sane!

BY ROB SAMSEL

Whilce Portacio began his trek to superstar status in the pages of Marvel Comics' *The Punisher*, where his art made comic fans stand up and take notice. His next big stopover came with his assignment as a regular penciler on *X-Factor*, where his rendition of Marvel's Merry Mutants set the comic world ablaze and paved the way for his stint on the*Uncanny X-Men.* Now part of the newly formed Image Press, Whilce speaks to *Wizard* about his upcoming projects, the mystery of Cable and his disappointment with Bishop.

Wizard: *Wetworks* , a very intriguing name for a comic title. Tell us about the derivation of this interesting name.

Portacio: Originally, when deciding what my comic for Image was going to entail, Brandon [Choi, *WildC.A.T.S* and *Wetworks* co-scriptor and co-creator] and I decided to try a military/government team. While we were trying to come up with a name, Brandon reminded me of the movie *The Eiger Sanction* , where they used the word "Wetwork." "Wetwork" is actually an old slang word for the kind of a job where you would get blood on you hands from close- quarters killing. The actual meaning is pretty graphic.

Wizard: Mr. Waring is the money man behind the group. Fill us in a little about him.

Portacio: He's the proverbial mysterious figure. He started out as a businessman, earned a good

Photo: Al Ortega

living, and went into politics. The power that he got from politics gave him a kick, so he figured that his next step, given all the contacts he'd accumulated, was to rule the world. He realizes that because the world is such a democratic/PR-driven place, being an outright dictator is impossible. So being an extremely patriotic guy, he hires Wetworks almost as a patriotic duty, to protect his business interests and his nation. He's your basic mysterious benefactor type. Very little will be revealed about him in the mini-series.

Wizard : Tell us about the team itself.

Portacio: Basically, Wetworks starts out as a human special forces team, very specialized, and militarily held together. Dane is the leader, he's your patriotic John Wayne-type, the front man, playing with all the toys supplied to him by Mr. Waring. He has a very strong will to survive, which helps him be the leader. He's the wild card of the group. In battle, he basically travels around the target area, trying to orchestrate what his teammates do. Not at all unlike a movie director on a big set. Once in a while he comes down from his lofty perch to join in on the action and pick a few people off himself. There will be a big on-going conflict between Dane and his arch-enemy, his villainous opposite. That starts in the mini-series.

Dane won't know who this person is until later in the regular series. The team itself is comprised of highly specialized two-man teams. There are two heavy weapons teams. The heavy artillery team uses big, Gatling-type guns. There's also the light infantry team. Having two strike teams enables Wetworks to outflank any opponent. Dane is the command force. Then there's the communications officer, known as Mother; she's half-android, half-human. Her job is to keep track of the team. Pilgrim is the recon/scout unit — she goes ahead of the team, checks out all the targets, reports them to Mother, who relays information back to the team. Pilgrim, using her knowledge of the location of the targets, becomes a sniper, picking off the targets. It's a very lonely job. The team starts out as a highly trained human strike force, complete with all the human limitations. They can be wounded, they can be crippled, they can be killed. When the accident occurs, their suits of armor become attached to their human hosts, making the Wetworks team "The Golden Warrior." A symbiotic relationship is forged, giving the team members virtual invulnerability. The symbiotic relationship is forged by the suits' liquid metal state, the symbionts can't survive without the human hosts. The suits provide a constant biological check for each human host. For example, if during the course of an extremely grueling

battle, one of the team members starts to suffer from exhaustion, the suit will kick in, supplying the necessary amount of body energy needed to keep that particular team member going. The suit will also provide bursts of energy if a team member is wounded. They serve as personal medical units for each team member. If someone in the team breaks a bone, the symbiont will harden around any affected area. Because the suits are in a liquid metal state, they are able to identify any surrounding heat signature. This protects the human host by letting it know if a bullet or laser is incoming, and that gives the human host the wherewithal to deal with any particular battle situation.

The human special forces team has, after the accident, been transformed so that it now has super-human status, which allows Dane to become the ultimate protector-type he's always wanted to be. This super-human transformation allows the Wetworks team to repel the most vicious onslaught, even one from another super-human team such as Youngblood or WildC.A.T.S. During the mini-series, Brandon and I will set up the origin of the team, leading up to the accident that transforms Wetworks into "The Golden Warriors." During the regular series, we'll be delving into the relationship between the symbiotic suits and their human hosts. The suits are life-forms too, even though they can't survive without their human counterparts.

Be forewarned that by around #12, the team that we were introduced to in the mini-series won't be at all the same. The suits will transform the humans to the

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next level. Some team members might die. It will be very interesting to follow the Wetworks team from the mini-series to the regular series. We'll get to see the team undergo multiple transformations, from humans to superhumans to another altered state; it's gonna be a lot of fun.

Wizard: Earlier on, you mentioned how the team will be superhuman like Youngblood or WildC.A.T.S. Will we be seeing any of these teams oppose the Wetworks crew in the future?

Portacio: In the mini-series, the special forces team is being run by a branch of the government known as "The Company." Later, in the regular series, the team becomes a "Rogue Unit." After the team goes rogue, "The Company" tries to hunt down the team by hiring a government superforce to go after them. Will it be Youngblood, WildC.A.T.S, or Cyberforce? We really haven't decided which team will go after Wetworks. The ensuing battle will be the proof that the Wetworks team can fight toe-to-toe with anyone on a super-human level. The teams we cross over with will definitely pertain to the over-all concept of *Wetworks*.

Wizard : While reading WildC.A.T.S, one thing I thoroughly enjoyed was the sense of humor that Brandon incorporated into the book. Given that the concept of *Wetworks* is so serious, will we see that sense of humor, or will the book have an entirely serious tone?

Portacio: When Brandon and I planned the book, we wanted it to take on a tone like the movie *Predator*.

The entire team, when working, is highly trained, highly skilled, and highly serious. In a practical sense, the Image group is very similar. We work very hard when deadlines come. We'll work 48-hour days, but we also need some form of release to help to ease tensions. Like, right now, as look around the [Homage] studio. Marc [Silvestri] is pulling a tape out of the VCR, I see Nerf bow-and-arrows, Nerf frisbees and various Batman toys lying around. The Wetworks team will be like that. While working, they'll be very serious, but they'll also be a very jovial, laughing bunch, when it comes to releasing their tensions. The only serious character will be Pilgrim; she'll be the counterbalance to the other group members when it comes to group dynamics. Hers is basically a loner job, that of a scout who precedes the group into battle by herself. But the toner of the series won't be like *The Punisher*. It will be more in a *Blade Runner/Robocop* vein, mixing the violence and action with light-hearted humor.

Wizard: I've noticed a trend throughout comics lately in which female characters have been mixed into many team situations. *Wetworks* is no different in that

respect. Was there an attempt on your part to try to drawn in female readers by adding in two female characters, or was their other motives involved?

Portacio: When working at Marvel, I tried to mix in female characters to try to bring in new readers. With*Wetworks*, it's a little different. I wanted women in the book to add a little more personality to the team. I didn't want every team member seeming the same. I'm new to writing, so I'm still learning how to craft a story. I've tried to make it an easier adjustment for myself by basing all my characters on people I know. I find that that is easiest way for me to write, by drawing upon real people in real-life situations and experiences. Pilgrim, for instance, is based upon my first cousin. She's a San Diego cop, and Pilgrim's personality traits are all based on hers. I have a vast store of situations that my cousin has been involved in to use as stories. Dozer, one of the heavy-artillery guys, is my brother-in-law. He's very competitive in everything he does, but he loves to play around as well. So while he's working he's really serious, but when he's not he's always joking around. Getting back to the subject of female characters, Mother is in there because Brandon and I both share the same love of women. I've always wanted to draw your basic sexy babe.

Wizard: What do you feel will be the driving force behind *Wetworks*? Will it be the artwork, the story, or the characters?

Portacio: Well, my writing career is in its infancy, so I'm not yet sure of my skills. Even though I've been an artist for a long time, I would still like people to appreciate my writing; I would love it for people to fall in love with my characters. Concerning art, now that I'm with Image, I don't have the limitations with my pages that I did at Marvel. I'll have the opportunities to bleed images off the page, I can try special effects, I can use computer coloring. The book will definitely be visual, tying in lettering, coloring and pencil and ink. The visuals will be the first thing to strike the reader. Since I'm just starting to write, I hope I'll grow into a writer that people will like.

Wizard: Is *Wetworks* going to be the only thing occupying you for the time being? Or will we be seeing any other Whilce Portacio work?

Portacio: Right now, *Wetworks* is going to be the only thing I'll be tackling. I just want to concentrate on the mini-series, the regular series, and on getting the characters started. I have a few other projects on the back burner that I might get back to. I'm thinking of writing a berserker android story, working in collaboration with this 19-year-old guy I met in the Philippines who's really great at drawing beastly-looking characters. I also have a project I call "Blood and Iron," which is a barbarian story, almost like a Conan trapped in a future timeline. I might try to get to either of these projects sometime by the end of '93.

Wizard: Speaking of other projects, your initial foray with Image was supposed to be *The Huntsmen,* with Chris Claremont — what ever happened to that?

Portacio: I personally haven't spoken to Chris in while, but I know he still wants to do *The Huntsmen*. It's a really great concept, but unfortunately, Chris and I weren't able to get ourselves together, schedule-wise.

Wizard : Going back to the Marvel days of you career. You were involved in the making of *X-Men* #201 — known as the potential kick-off of the origin of *Cable*

Portacio: The last thing that I heard was that Nathan Summers was definitely *not* Cable. Originally, when I was working on *X-Factor*, it was agreed universally that when we sent Nathan Summers into the future [in *X-Factor*], that he would be Cable. It was something that Jim [Lee], Carl [Alsteter, who helped with plotting], and I were going to do, revealing later on that Nathan was Cable. Later on, I guess after the rumors started to circulate, everything became very hush-hush (at Marvel). After doing those *X-Factor* stories, I have no real idea what's going to happen, since none of those characters are ours.

Wizard : Bishop has evolved into one of the most popular characters in comics. Do you feel that Marvel has done your creation justice?

Portacio: Actually, I've only read two issues with Bishop in them. I think the new creative teams have brought things along faster than I know I would have. Originally, Marvel asked me to create a new character that would interact on an individual basis with each X-Man. I had in mind a whole lot of different storylines with Bishop, and each other team member. Since none of these ideas that I had transferred to the new [creative] teams, I found it very hard to follow what they were doing,

because it wasn't the way I envisioned things happening. That's one of the major problems with creating things for someone else. They can pull you off a book, stick in a new creative team, and do whatever they want, whenever they want. That's the great thing about Image, at Image you [the creator] are the bottom line. You create your own characters, so you decide what happens to them. When I created Bishop, it was a lot of fun, but since he has not developed the way I thought he would, I find it very hard to look at and deal with.

Wizard : Have you been into any of the work being produced by non-Image guys?

Portacio: One of the weird things for me in this business, and it's the same as it was at Marvel, is that I'm constantly surrounded by comics. I've got Jim [Lee] and Marc [Silvestri] drawing comics around me. I've got Scott [Williams] inking comics, Brandon writing comics, all around me it's comics, comics, comics. We put our heart, soul, blood, sweat and tears into the comics we create, and as I said before, we sometimes work 48-hour days and face big-time deadline crunches together. When the crunch is over, we just want a break away from comics; a week, or a weekend all to ourselves, just to be able to wind down. So we stay away from comics altogether. When, I started in comics seven or eight years ago, I started reading *Watchmen* and because I have had one deadline crunch after another, I still have yet to finish it, even though I loved the first few issues. A weird by-product of being so deeply entrenched in the comic business is that I rarely have time to look at anyone else's work. I'll get shown stuff from time to time and recognize that there are a lot of neat new guys out there doing a lot of neat new stuff, but I really don't have the time to pay attention to it. I'm a great Frank Miller fan and I still haven't gotten the chance to read *Sin City*. Brandon took the whole *Dark Horse Presents* series, xeroxed and stapled it together, and I still haven't gotten a chance to get to look it over.

Wizard: All of you guys at Image are on a incredible run of success. To what do you attribute your acceptance?

Portacio: I really think it's a transference of our mainstream success from one banner to the other. We all have attained our success and individual status and acceptance with the comic buying public. The root of any commercial success is having a built-in buying public, and we achieved that at Marvel. When we started Image, we could have done anything we wanted, but we stuck to what we liked and were good at — superhero comics. It's the first time in history that a bunch of comic creators, at the height of their popularity, have come together to do what has made them popular in the first place — namely doing superhero comics and doing them well. What we did was really almost a no-lose situation. While someone might like Todd's work, they'll try to look at mine or Jim's now, or vice-versa. As I said, it's really a no-lose situation. It's great for us because we're doing what we've always wanted to do — superhero comics, and we're doing them for ourselves and our fans.

Wizard: I've noticed that over the summer it seems that thanks to the crazy popularity of Image's books, more new readers have been drawn in to the comics world. What do you think about that?

Portacio: Well, everyone in our group is individually popular, and we have our individual shares of the marketplace. We thought it would be a perfect time to do what we did. As you well know, in the course of the past two years, the marketplace has changed drastically. When I started out in comics, the old joke was that if you were at a gathering like a cocktail party and someone asked what you did for a living, you'd say "illustrator." Nowadays, when someone asks me my profession, I'll tell them straight out — "comic-book artist." That will always get whoever it is raving about comics in one way or another, like "Oh, my son, my cousin, my nephew, collects comics." People worldwide have someone they know who reads comics or they read or collect comics themselves. Comics have been afforded a wide-spread acceptance that never used to exist. There are stories and articles about comics on TV and in *USA Today,* on radio and in magazines. Since I've gained a good deal of acceptance in the field, I've been offered opportunities to visit everywhere from Canada to the Philippines. Comics are just like any business these days, where being "young and new" can only help you. Being perceived as such is only a boon to your career. So yeah, it's definitely a new market, and fortunately us guys at Image are benefitting. ■

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Dark Trek Through The Stars

By Patrick Daniel O'Neill

Michael Jan Friedman keeps watching the skies...with the exploits of the Next Generation of Star Trek, Darkstars, and Space Ranger.

"Green Lantern had recently been relaunched, and I was thinking—as much as I like the current version—if I had done it back in 1960 or so, how would I have done it differently?" That's how Michael Jan Friedman recalls the questions that led to the creation of his latest DC comic series, *Darkstars*, coming out in September, with art by Larry Stroman.

"First of all, I think I would have started with the Guardians," he continues. "Here's a perfectly altruistic race—and I don't believe in perfectly altruistic anything—so the underpinning for the Darkstars is the Controllers. They come out of pre-Crisis continuity and they're anything but altruistic. Essentially, they want to be insulated from evil and

Featuring a NEW SPACE RANGER ADVENTURE!

danger as much as possible. The Darkstars are simply the outermost agents of the ring of protection they've built. In the course of protecting themselves, their agents do a lot of good for other races—which is okay with the Controllers, as long as they are protected, too."

So the Controllers (who, by the way are related to the Guardians, somehow, according to current DC theories) are a sort of darker version of the Guardians of the Universe. Does that make the Darkstars a grittier GL Corps?

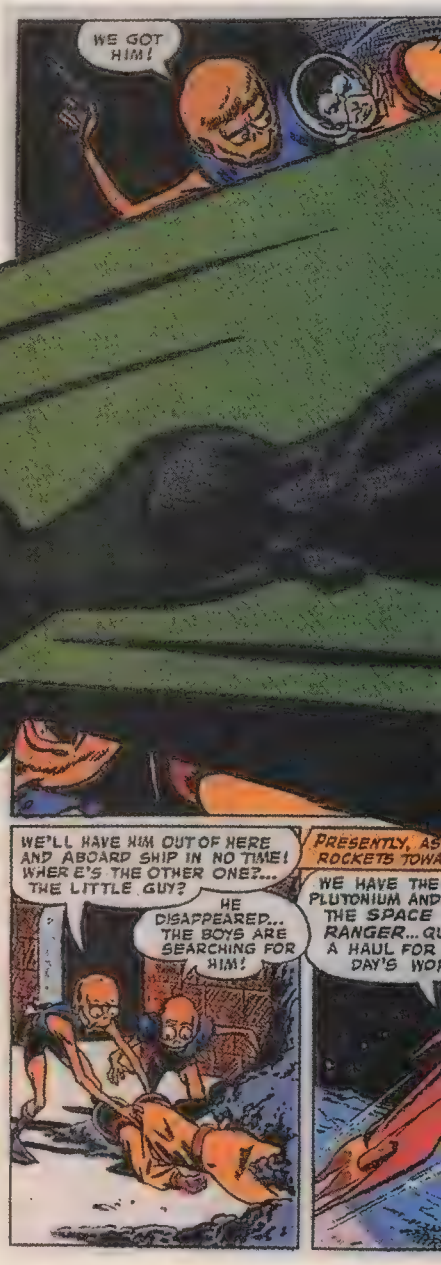
"I think of the Green Lanterns as the shining knights of the space ways. The Darkstars are grunts. They're down and dirty," Friedman answers. "They have a set of morals, but it's a set generated among them and their peers, encompassing a much broader range of options than you would find among the GLs.

"The title character—the Darkstar who comes to Earth—is bitter and disillusioned. Even though this is a monthly comic, it's really a journey from hopelessness to hope—and he makes the trip through contact with three Earth people. These are his deputies: an obsessive vice cop, a homeless man, and an attractive black female lawyer. These three have their own reasons for being bitter and disillusioned, but together with him they find their way."

Although *Darstars* is Friedman's first superhero comic book, it's neither his first comic book nor his first science-fiction concept. He began his writing career as a novelist, with a series of heroic fantasy novels—*The Hammer and the Horn*, *The Seekers and the Sword*, and *The Glove of Maiden's Hair*. Those brought him to the attention of David Stern, editor of the Star Trek novels at Pocket Books. His eight ST novels began with Double Double and eventually led to his assignment writing DC's *Star Trek: The Next Generation* series.

Many novelists have difficulty adjusting to the different requirements of comics—sparser dialogue and narration, for instance—but Friedman said that he found the transition fairly easy.

"A writer always deals in visual. You have to pay a lot of attention to visuals when you're writing a novel: There's no artist, nobody to help the reader other than you, so you really have to get a knack for describing things. Coordinating that with an artist is a different skill. Breaking down the action is something that takes a while to learn.



"It wasn't so much the idea of thinking about the visuals as thinking about them differently. That was a challenge," Friedman admits. "And pacing

was a challenge because you've got a very small window of opportunity in which to tell your story...and you've got to pace it just right or it feels funny.

"Fortunately, there was a shorthand waiting for me, because the original medium for this series was a TV show, so I could refer to the TV show for the shorthand," he explains. "There were certain gestures or expressions or attitudes that were already translated in very concise terms. A TV script is probably the equivalent of maybe two comic scripts, so the order of magnitude was about the same."

Friedman's next ST project is truly daunting: "I'm working on an original manuscript by Gene Roddenberry," he says. "When they were coming up with scripts for the first movie, Gene came up with several. He had this unused script around, so he made it into a manuscript. Basically, I'm fine-tuning it and expanding on it. It's called *The God Thing* and it'll be out in November, if all goes well.

Friedman's transition from novelist to comics writer wasn't completely unexpected—he's been a comics fan since the early 1960s. "*Fantastic Four* #1 came out when I was six or seven, and I didn't know what to make of it. I was exclusively a DC reader in that period. I continued to read DC when I got into Marvel, but my favorite characters were always DC characters, primarily Green Lantern and the Challengers of the Unknown."

Friedman isn't finished traveling the stars in comics, either. Coming up next month is *Space Ranger*, a revamp of the character who once filled space in a number of DC's SF titles of the early 1960s. Many readers of that era, hearing of a Space Ranger title, ask *"They're not* going to *Twilight* it, are they?"—in reference to the Howard Chaykin/Jose Luis Gar-

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cia-Lopez updating of other cherished DC SF characters.

"It's nothing likeTwilight", Friedman reassures them—although Garcia-Lopez will be handling inks over John Calimee's pencils. "The strength of *Space Ranger* is, I think, exactly opposite that of *Twilight*: It gives us a view of the 22nd Century that we can rely on—it's part of continuity.

"The original Space Ranger, Rick Starr was a rich guy who fought crime in the solar system—and there was no motivation for him to be doing that. His parents hadn't been shot dead in front of him," Friedman laughts, "There was nothing in his background that would motivate him to fight crime."

So, in this new view of the character, Rick Starr, is a rich kid out in space for a good time. "But, as times goes on, his eyes are opened to certain political realities on Earth and in space, and he is molded into a hero."

But why Space Ranger, of all characters? He was eminently forgettable, a backwater of DC continuity, as it were. "He was just a guy in a yellow space suit, that was about it. It was really a challenge to break him down—that was the easy part—and build him up from scratch. I like challenges. It was also a big opportunity to eastablish some continuity. *Darkstars,* among other things, is tying together the DC Universe by dealing with L.E.G.I.O.N., with the Green Lanterns, with other space entities; Space Ranger will do the same thing on a temporal basis."

It seems that Friedman has made a conscious choice not to take the popular "grim 'n' gritty" path in revising Space Ranger. Given the popularity of such heroes, why did he take a different tack? "Darkening the heroes is not a bad direction to go in—depending on the extent to which they're darkened," he notes.

"If you look at a hero's origins and what's already been established and you come to the conclusion that the pragmatic way for this hero to be is darker, then it makes sense. *Hawkworld* is a good example. In general, though, you don't want everybody to be dark. *Darkstars,* despite the name, is anything but dark—it's a lot of fun.

"I think one of DC's strengths is its willingness to explore a number of different directions; to do something that's a gamble from a publishing standpoint." ■

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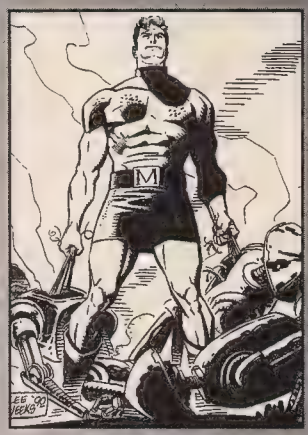

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DARK

Dark Horse. This is usually a term reserved for a person or entity regarded as a long-shot for success. Maybe, back in 1986, when Mike Richardson took the hard-earned profits from his Empire of Seven comic stores and launched his comic publishing biz, that was how he saw his chances of competing in the ever-expanding comics market — as a long shot. After six years of mainstream acceptance, millions of comics sold, and widespread critical acclaim, Mike Richardson's probable early worries seem way off the mark. With a bent towards creator-owned properties and licensed movie characters, Dark Horse has carved out a niche in the market to which few, if any, other independent comic companies can lay claim.

Dark Horse's extremely impressive comic resume is boosted by such critical and commercial successes as Paul Chadwick's compelling *Concrete*, *Flaming Carrot*, *Aliens*, *Predator*, *Robocop*, *Indiana Jones*, *Star Wars*, *Terminator*, *Godzilla*, and *Batman Vs. Predator*, with its breathtaking Kubert Brothers artwork. Switch to the present, and we're looking at a combination of such past Dark Horse winners as *Godzilla*, *Aliens*, *Robocop*, *The Mask*, *Terminator*, *Dark Horse Presents*, and *Cheval Noir* with current hits like *Grendel*, *Nexus*, *John Byrne's Next Men*, *James Bond 007*, *The American*, *Vampirella*, and the promising crossover *Predator Vs. Magnus Robot Fighter*. Whew! Let's take a second to catch our breath after reviewing that spectacular body of work!

What we're going to get in this overview is a look at some of Dark Horse's past artistic and editorial successes, as well as (thanks to some extremely generous help and cooperation from Dark Horse's Dave Wiegel and Randy Stradley) some current and future plans and

BY ROB SAMSEL

HORSE

directions for the Oregon-based company.

Dark Horse has been collecting movie licenses to produce new adventures, taking fans before and beyond the original screen adaptations, delving further into the mythos of the characters. *Godzilla* was the first, followed by the *Predator* mini-series and an adaptation of *The Abyss*, which was particularly great because it took a movie that was too long to sit through and put it into a more enjoyable form. The next licensing deal involved the big-time popular *Aliens* franchise, regarded as the acquisition that helped put Dark Horse over the top. They began their series in black-and-white in the monthly anthology series *Dark Horse Presents*. Then came a ridiculously popular mini-series in genuine, living color. The people at Dark Horse, being no marketing dummies, put two and two together to create the sensational best-selling series featuring the galaxy's two biggest bad boys in the red-hot *Aliens Vs. Predator* min-series. While all this gruesome fun was going on, we were treated to the mayhem that our Cyborg pal the Terminator can create. Dark Horse has followed up their impressive initial batch of licensed mini-series with further adventures of Aliens, Predator, and Terminator in one-shots and mini-series featuring the entire trio.

With the Terminator llicense gone, a slew of new licensed material has nevertheless been filtering out of Dark Horse. Titles like *Indiana Jones, Young Indiana Jones, Star Wars*, and *Robocop* have been eagerly snapped up, with Dark Horse's market share enjoying a steady upswing. When working on a movie-based project, the creators work independently of the studios, although each story does need studio

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approval before printing, to ensure proper continuity for each character.

Comic legend John Byrne himself has checked in at Dark Horse. His *Next Men* project, currently enjoying a great deal of fan interest, was born out of a failed deal with Marvel. *Next Men* was originally supposed to be a title in the new *2099* promotion, but it was rejected. Undaunted, Byrne brought the project to Dark Horse, and was given a graphic novel, *2112*, and *Next Men* was introduced in the pages of the ubiquitous *Dark Horse Presents* before becoming its own monthly series this past winter.

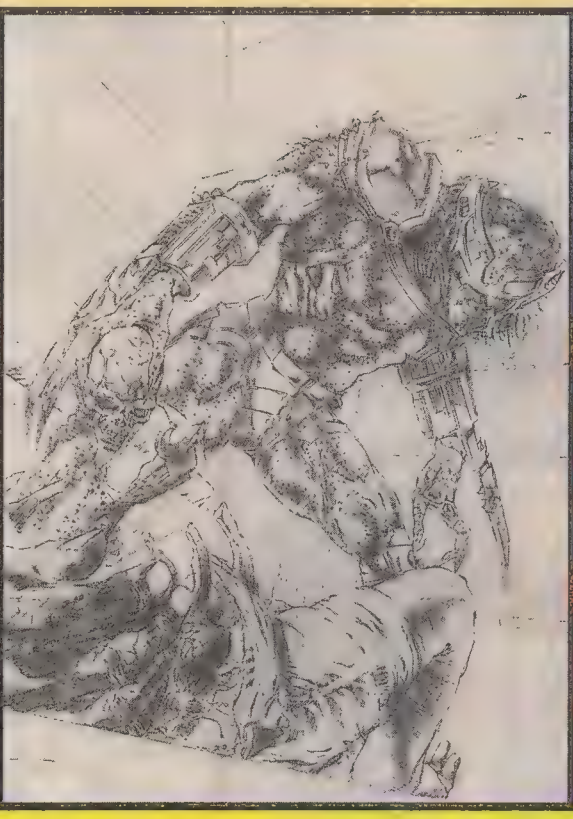
Now that we've reviewed the strong past of Dark Horse, we'll take a little space to look at some of the exciting projects on tap for the near future. While the *Robocop 3* adaptation was scheduled for publication months ago, we've yet to see it. This is due to the fact that the financially strapped studio has yet to release the film version of *Robocop 3*. As of this writing, Orion has no firm release date available, so it will be a while before we see the mini-series and those stunning painted covers by *Wizard* #13 cover artist Nelson.

Yet another movie-related project that Dark Horse has ready to go is the adaptation of the third Evil Dead movie — *Army of Darkness*. It appears the movie will be released in January, but noted Hollywood screenwriter/director Sam Raimi (*Darkman*) has already given the okay for dark Horse to roll the project out whenever they see fit.

Terminator: End Game is the final installment of Dark Horse's excellent Terminator run. In *End Game*, they plan to use the three issues to tie up all the loose plot threads from previous projects and have a tremendous conclusion.

A future product (which you may already have by the time this article sees print) that has piqued the interest of comic purists nationwide is the forthcoming *Predator Vs. Magnus Robot Fighter*. The initial Dark Horse/Valiant crossover should bring us a nice big melee, with both characters striving for the X-O Manowar helmet. Set in the 41st Century, this saga will be scripted by long-time independent writer John Ostrander-- not Jim Shooter, as originally planned.

The next Predator project after the Valiant crossover will be "Race Wars." Well-known crime novelist Andrew Vox will be writing a novel-style script for "Race Wars"; Randy Stradley will adapt it to comic form. Due in January of '93, "Race Wars" will



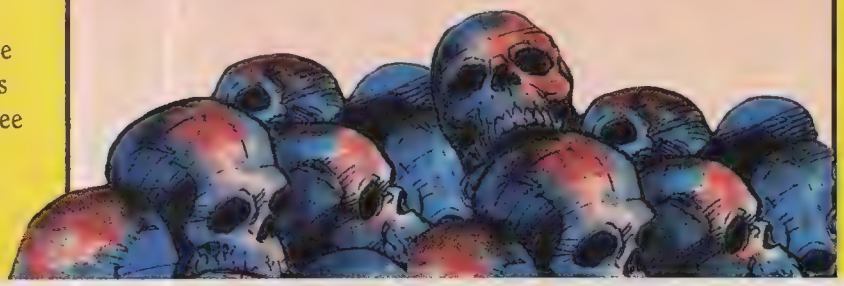
All Artwork Shown Here © 1992 Dark Horse Comics.

be penciled by new art guy Jordan Raskin (see sidebar). "Race Wars" will be an original three-part serial in *Dark Horse Presents*, with the first installment to be inked by John Beatty. Bob Wiacek will ink the rest. The title's debut will affect Dark Horse color guy Sean Tierney, since the invisibility effect from the movie is being adapted for the comic. When Predator is supposed to be invisible, artist Raskin will draw him on an overlay. The image of the Predator will then be computer-scanned, with the "shattered" image of the Predator being warped into the background. This will create the effect of invisibility. Sounds like really cool stuff (that's an example of Raskin's work in the middle page 58).

In '93, Dark Horse will be unveiling another project featuring the Predator: *Invasion From The Fourth Dimension*. Scheduled to be released as a one-shot, *Invasion* will boast another special effect designed to enhance the Predator's invisibility cloaking. He will be printed using a special process so that you'll only be able to see him using a pair of glasses provided with the comic. ■

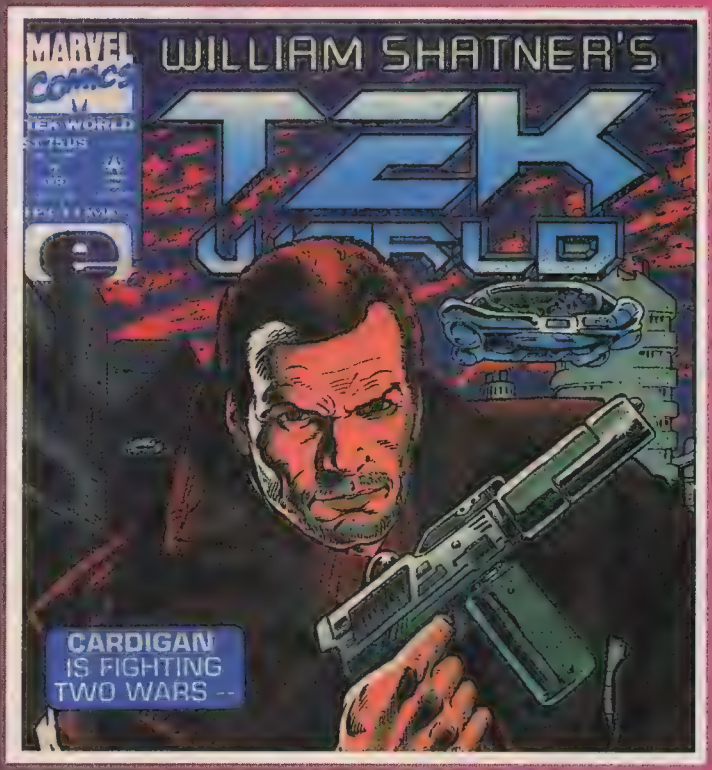
Introducing: Jordan Raskin

New Yorker Jordan Raskin has certainly drawn himself a plum assignment for his initial foray into mainstream comics. Famed crime novelist Andrew Vox is providing the script for the upcoming "Predator: Race Wars" and Jordan will be handling the penciling duties throughout the three-part introduction in *Dark Horse Presents* and the following full-color four-part mini-series. Only 23, Jordan started on his way to comic stardom at the Kubert School of Cartooning. He felt that things weren't what they could be so he dropped out after six months. He was able to get a modicum of industry experience by working with a company called Evolution Comics. While it may not have been a monetarily advantageous adventure, it provided Jordan with the experience he needed to make a run at his future. He decided to enroll at an art school in Florida which he said "shall remain nameless," and after his first semester, he was being asked by his professors to work on jobs! He figured that if they were asking him to do work, "Why should I pay tuition to take their classes?" He decided to drop out and show his work around. While attending this past January's New York convention, he was offered work by many of the industry's top companies. Dark Horse was the first to jump on the Raskin bandwagon, and "Predator: Race Wars" will be the first major work Jordan will have published. After that, he will be jumping on the *Punisher War Zone* for a three-issue stint. Marvel has already offered him a job on one of their monthly titles, but he turned it down, because "I want my pencils to show nothing but quality work — that's the most important thing. I've gotten the chance to work with some terrific inkers on my jobs (John Beatty and Bob Wiacek), but eventually I want to ink my own stuff. I put one thousand percent of my energy into whatever I do, so sometimes I'm slower than I want to be. Maybe a monthly book might hurt me, because I want to be able to give readers my best without worrying too much about deadlines. Eventually, I'd like to do a monthly, but I still need to learn all the shortcuts I can use while still keeping my quality standards high."



Tek-nological Nightmares

WILLIAM SHATNER'S FUTURE WORLD OF ELECTRONIC DRUGS AND POLICE CAMPAIGNS AGAINST THEM MOVES TO MARVEL COMICS.



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By Patrick Daniel O'Neill

What do you get if you cross T.J. Hooker with Captain James T. Kirk? You might just get Jake Cardigan, the cop hero of William Shatner's SF novels Tekwar and Tek Lords. Shatner, together with writer Ron Goulart and artist Lee Phillips, is now taking Jake Cardigan's fight against the futuristic drug pushers into comics in Marvel's *Tek World*.

So who is Jake Cardigan, and what is Tek? "A policeman in the future — about 200 years from now in the novel — chasing the drug lords of the future, who sell Tek, a technical drug not unlike today's television, which allows you to achieve your emotional needs," Shatner explains. "Therefore, if, as in Jake Cardigan's case, you're divorced and and you've lost your child, and you fervently wish to have your wife and child back, by taking Tek you can imagine them being there."

According to the actor-director-author, the comic book will adapt the novels and incorporate new material as well. In addition, the action has been moved a little closer to the present. "Instead of being 200 years from now, it will be 50 years from now," Shatner notes. "I thought I made a mistake, actually. I was in the middle of shooting

Star Trek and a series of strikes hit the industry, and I was idled for six months. I was doodling around with the story — I put the T.J. Hooker-type character in the same milieu as *Star Trek*. Once I got caught in that sequence, I couldn't get out of it. I realized though, that I had made it too close to home for me. I sought to correct that in the comics."

Shatner describes Tek as a sort of miniaturized version of a TV set; the user straps it on his head and the software allows him to achieve his imagined goals. It tickles the pleasure center of the brain in some way. Instead of consuming a substance, Tek is worn and applied.

Shatner says that adapting the novels with Goulart was something of a challenge. "The distillation of the literature is difficult. Comics work so close to the bone — the bare bones of a plot, the bare suggestion of dialogue in order to further the plot," he points out. "You're dealing in shorthand in comic books. The beauty of it is that the penciler is the true artist; his is the real art. To compact the story into several frames, as he does, is a technique that people like myself — filmmakers can learn a great deal from. The sense of composition, the sense of where the camera should be, is really sensational."

"IT'S POSSIBLE THAT STAR TREK STARTED THE WHOLE IDEA OF MULTI-MEDIA EXPLOITATION OF AN IDEA...

...AND PEOPLE WILL ACCEPT IT BECAUSE STAR TREK HAS SHOWN IT IS POSSIBLE."

The current trend in comics is toward real slam-bang action, with a minimum of exposition; yet somehow *Tek World* doesn't sound like a concept that can be easily explained without the exposition. Shatner admits the dichotomy: "Everybody wants the comic to be popular, and, in order to achieve that, we're looking for the popular mode. I'd like to think that as the book is wider read we can move in the same direction as the novels are moving — more human interest. There is a lot of jumping and leaping and adventure, but if we achieve our goal, the stories will gradually become more human and Jake Cardigan more understandable."

Shatner also comments that, like *Star Trek*, his Tek concept is becoming a world-wide phenomenon in a number of media. "There's something unique going on here . . .here's a series of novels I'm writing (I'm working on the fifth), they're being sold in England and Germany now; then there's the comic

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books, and now an option for a TV series," he says. "The presentation is ready to show to the networks and cable systems. If that's successful, we'll have a series of books, comics, and a TV show all happening simultaneously."

concrete."

Shatner says his interest in science fiction predates his casting as the intrepid captain of *Star Trek*. "I had read a lot of SF, prior to *Star Trek*. A year or two before the concept had ever been approached to me, I was reading

around waiting for the sales figures on *Tek World*, or for a call from Paramount on *Star Trek VII*. "I collaborated on a novel with Michael Tobias called *Belize*. It's not SF, though there are elements of fantasy. From that, we extracted a play called

TO HELP GET THE WORD OUT ON TEKWORLD: THE COMIC, THE EX-CAPTAIN OF THE STARSHIP ENTERPRISE APPEARED ON THE DENNIS MILLER LATE NIGHT TALK SHOW, AS WELL AS HOLDING NUMEROUS PRESS CONFERENCES.

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"It's possible that *Star Trek* started the whole idea of multi-media exploitation idea. . .and people will accept it because *Star Trek* has shown it is possible."

Speaking of the adventures of the Enterprise crew, Shatner says things are still a bit up in the air regarding yet another movie. "I haven't heard anything from the studio — none of us has - about *Star Trek VII*, but it seems natural that they will consider it, based on the amount of money *Star Trek VI* made. I wrote a two-page letter to the studio *head*, with a story idea for *VII*; there is some interest . . .but nothing

a lot of it, and when the series went into production, I began to meet these writers I had admired — Sturgeon and Asimov among them — and it was very gratifying. It's the flight of the imagination of the author that intrigues me . . .it's how far beyond this world the author can take us and do it with validity that makes SF so interesting. That and the humanity of the story that the writer projects . . .those are the two elements in great science fiction."

Shatner's not sitting

Harry and Arthur, which we will produce next Easter at a lovely theater near New York. Leonard Nimoy and I are planning to play the two leads. And his hopes for the comics version of Jake Cardigan's adventures? "This is a foray into new territory and I'd like to take the chance to explore it more fully," he concludes. "I'm hopeful this will meet with the approval of the readers and we'll all get the feel for the elements that makes *Tek World* work. ■

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COMIC CAVALCADE

The Back Issue Experts

Every month in Wizard we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you can? Give it a shot. This month we're grading you alongside some minor (and not so minor) injuries, so the more your hurt, the higher you rank. Answers on p 174.

How well do you fare?

score	rank
0-4	Kanker Sore
5-12	Scab
13-24	Power Wedgie
26-29	Drawn & Halved
30	Drawn & Quartered (congrats!)

1) Ex-Iron Man villain "The Melter" was killed while:
a) in battle with James Rhodes
b) in battle with the Masters of Evil
c) trying to melt Avenger's mansion
d) talking with his mouth full

2) Who was the first hero to fall to Eclipso in the "Darkness Within" crossover series?
a) Powerhouse
b) Creeper
c) Vertigo
d) Valor

3) In the Valiant universe, which character is constantly called "kiddo" by his partner?
a) Solar
b) Archer
c) Geoff
d) Armstrong

4) Phil Selenski is better known as:
a) Changeling
b) The Mimic
c) Solar
d) Chapel

5) In Issue Three of his series, Spawn lost his:
a) car keys
b) soul
c) power
d) heart

6) In *Monty Python and the Quest for the Holy Grail*, the Knights Who Say "Ni!" demanded:
a) shrubbery
b) a photograph
c) an African swallow
d) the Spanish Inquisition

7) Which Titan gave birth to Lord Chaos?
a) Kory Anders
b, Ann Landers
c) Donna Troy
d) Vic Stone (Nah)

8) In Star Trek, "V'Ger" was really:
a) the space shuttle Endeavor
b) Mariner X
c) Viking I
d) Voyager VI

9) How many tubes, hoses, and knobs were sticking out of Wolverine in Weapon X?
a) one
b) two
c) more than three
d) a @#%* load!

10) Which one of the following characters was not a founding member of The Avengers?
a) Huck
b) Captain America
c) Thor
d) Iron Man

11) What was the name of the little hairy dude that rode around on the back of Devil Dinosaur?
a) Moonboy
b) Monkey Lad
c) Chaka
d) Shaka

12) How many toes does Nightcrawler have?
a) no toes (aww..that's so sad...)
b) two
c) four
d) eighty-seven (he has really wide shoes)

13) What does the Puppet Master use to control his victims?
a) those oh-so-revealing photos
b) promises of yummy snacks upon completion of task
c) a pendant made from an Eclipso diamond
d) radioactive clay

14) Heavy Mettle is the name of the group that hangs around:
a) The H.A.R.D. Corp
b) Harbinger
c) Ballistic
d) Supreme

15) Jean Grey returned to life in the pages of:
a) *X-Factor*
b) *Fantastic Four*
c) *Uncanny X-Men*
d) *Avengers*

16) Chewbacca was :
a) an Ewok on steroids
b) a rookie
c) a pro
d) a wookie

17) What is the name of Magnus Robot Fighter's former mentor?
a) B-12
b) 1-A
c) A-1
d) D-2

18) What city is the Savage Dragon from?
a) Indianapolis
b) Kansas City
c) Chicago
d) Detroit

19) Which comic character(s) have never had his own breakfast cereal?
a) Batman
b) Teenage Mutant Ninja Turtles
c) The Real Ghostbusters
d) The Avengers

20) What is the name of Deathstroke the Terminator's sidekick?
a) Wintergreen
b) Peppermint
c) Cinnamon
d) Eucalyptus

21) What is Superman's real Krypton name?
a) Jor-El
b) Kal-Kan
c) Jor-Dan
d) Kal-El

22) Which of these was never Robin?
a) Tim Drake
b) Geoff Smith
c) Dick Grayson
d) Jason Todd

23) In *Harbinger,* what is Zephyr's battle cry?
a) "It's time to jam!"
b) "It's whompin' time!"
c) "Nothing beats a Bud!"
d) "I'm a gonna get ya!"

24) Who is Shadowhawk?
a) Pat McCallum
b) Jon Hartz
c) Martin Shamus
d) No one but he knows

25) Which pro football superstar made an appearance in the pages of *NFL Super Pro*?
a) Joe Namath
b) Barry Sanders
c) Lawrence Taylor
d) Rocket Ismail

26) How is Wolverine related to Sabertooth?
a) puncher to punchee
b) son to father
c) former teammates
d) a and c, possibly b, too

27) Which character isn't in *Youngblood*?
a) Bedrock
b) Shaft
c) Riptide
d) Who knows, there are too damn many of these guys running around

28) I'm _____ for Cocoa Puffs
a) wacky
b) hypoglycemic
c) crazy
d) coo-coo

29) Who was the deceased X-Man that was also Warpath's brother?
a) Impala
b) Cadillac
c) Sunbird
d) Thunderbird

30) Which character was never a villain on the old Batman TV series?
A) Mr. Freeze
b) Riddler
c) Shane
d) Scarecrow

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ART BY
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COVER BY
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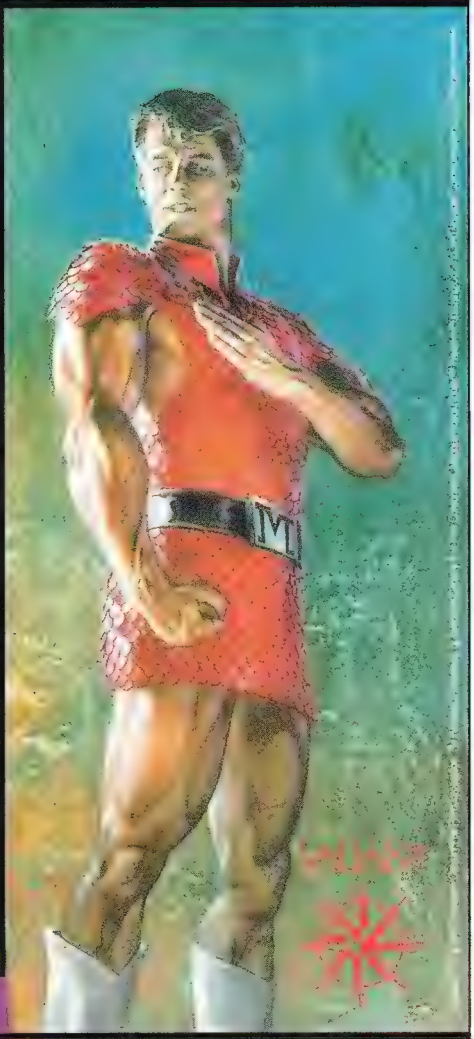

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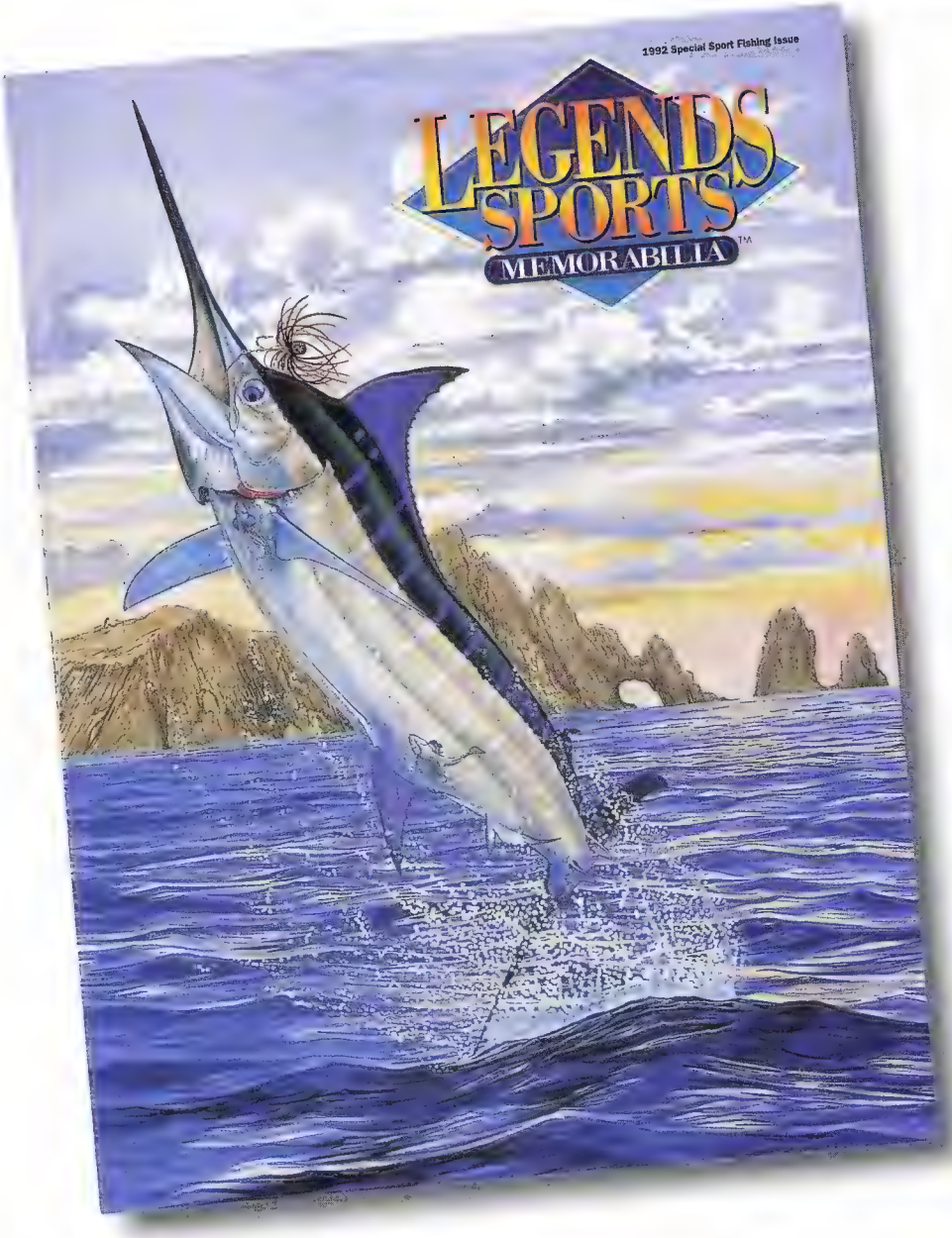

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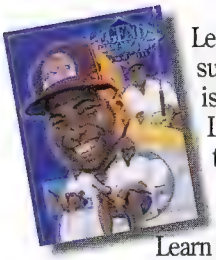

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There will be two editions of this special issue. One, with the cover shown here by artist Guy Harvey, will include an insert sheet featuring cards of nine different professional athletes in their favorite fishing gear. The alternate edition will feature a cover of San Diego Padres' slugger Tony Gwynn, making a catch of a different kind, and an insert card sheet with the same nine athletes in their regular major-league uniforms.

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&
SCOTT WILLIAMS
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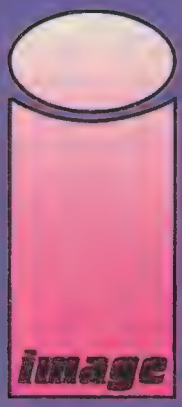

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Issaquah, WA Age: 29

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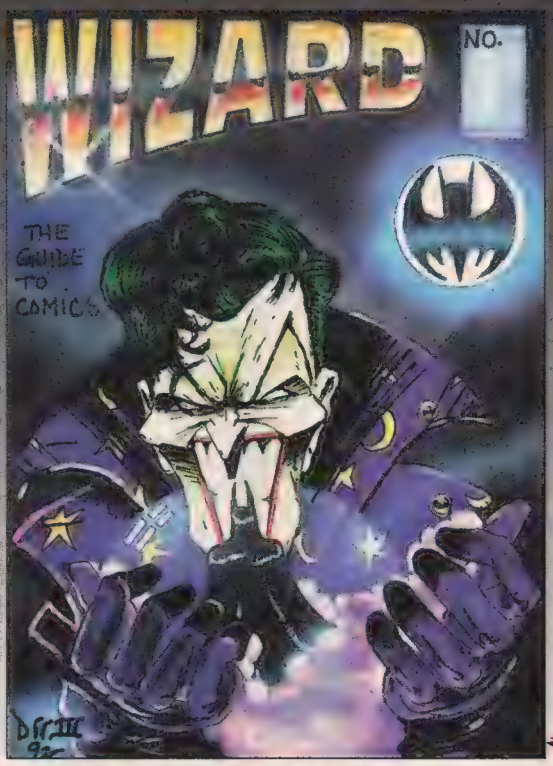
Valiant Comics loves this section so much, they're choosing the one best Amazing Art that shows Valiant characters each month, and giving that winner a free Gold Edition *Eternal Warrior* #1 (that's version 1B in the price guide, kids--now going for $160!). We're proud to award the second winner this month. So who knows? Not only can your art be seen by all the companies here, but you could win prizes too! Send yours today!!

Thor ™ & © 1992 Marvel Entertainment Group.

Larry Twohig
Rockaway Park, NY Age: 15



Joker ™ & © 1992 DC Comics.

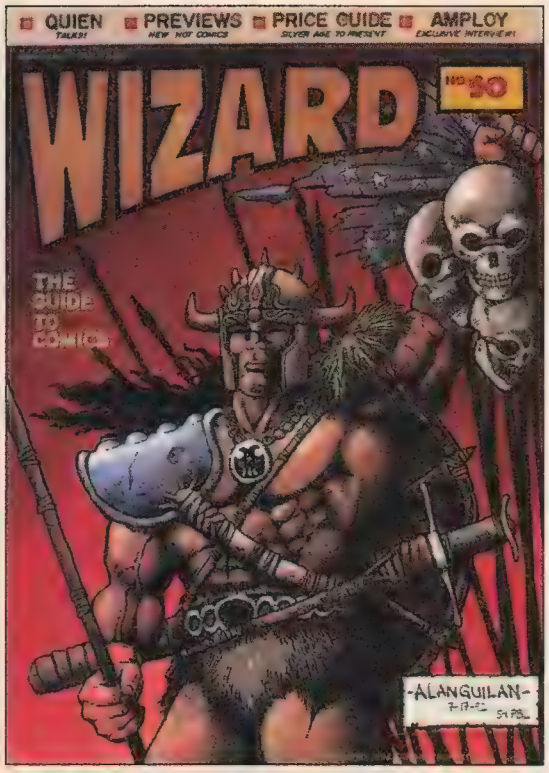
David Wilkins
Charleston, SC Age: 19

X-O Manowar, Sting and Flamingo ™ & © 1992 Voyager Communications

Patrick Pautler
Toronto, Ontario, Canada Age: 21

Scarlet Witch ™ & © 1992 Marvel Entertainment Group.

Michael King
Kelso, WA Age: 27



Conan ™ & © 1992 Conan Properties, Inc.

Gerry Alanguilan
Manila, Philippines Age: 24

She-Hulk ™ & © 1992 Marvel Entertainment Group.

Chris Morris
Montclair, CA Age: 23

The Mask ™ & © 1992 Dark Horse Comics, Inc.

James Carroll
Hazard, KY Age: 19

Doctor Strange and Rintrah ™ & © 1992 Marvel Entertainment Group.

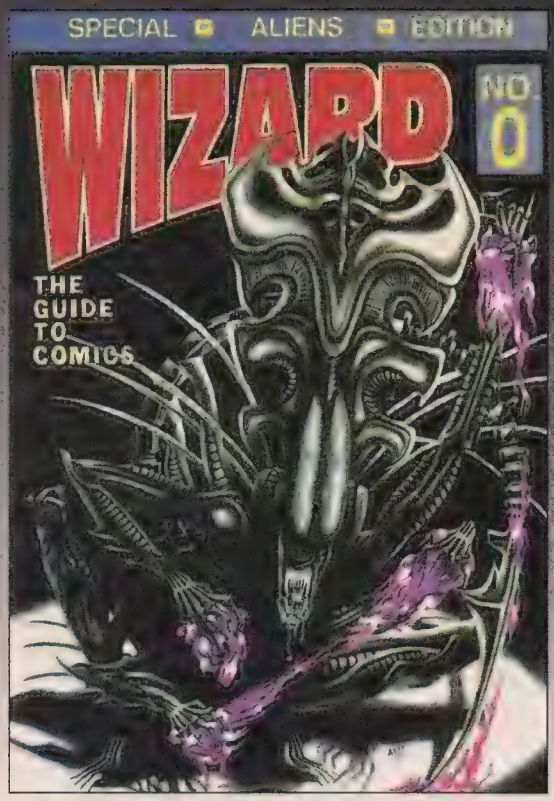
Mark Romanoski
North Plainfield, NJ Age: 23

Despot ™ & © 1992 Jim Lee.

Jason E. Bintliff
North Little Rock, AR Age: 16

Spider-Man ™ & © 1992 Marvel Entertainment Group. Spawn ™ & © 1992 Todd McFarlane Productions.

Eric Woloskowski
Montreal, Quebec, Canada Age: 28



Aliens ™ & © 1992 Twentieth Century Fox.

Alissa M. Shipley
Levittown, PA Age: 23

The Crow ™ & © 1992 James O'Barr

John T. Bergenrud
Burke, VA Age: 21

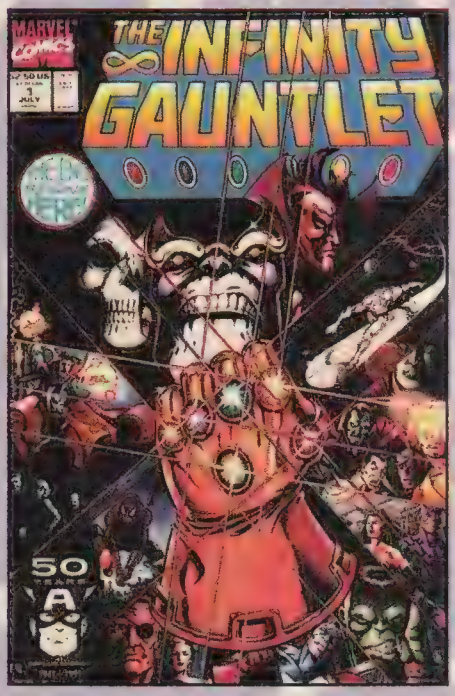
Carnage ™ & © 1992 Marvel Entertainment Group.

Chuck Lee
Austin, TX Age: 22

WIZARD

Silver Surfer #46

Artist: Ron Lim
Writer: Jim Starlin
Publisher: Marvel
Release Date: Feb. 1990



Check out The Infinity Gauntlet *#1, which not only has a non-absurd print run, but also features Warlock's return to a physical form!*

Waaaaaay back in *Wizard* #5 (Golly, that's almost a year ago. Funny how the time flies when you're chained to a desk. . .) we kinda gave this book a nudge, saying that it's a decent book and that you might want to look into it. Well, since that fateful issue, the book has felt the vibration of a slight price increase, but nothing major. Oddly enough though, Warlock's popularity continued to grow in leaps and bounds while this book (the reintroduction of Warlock) just sat around as a hot-book-wanna-be. Not any more, though. You dudes (and dudettes) out there are finally getting it through your noggins that Warlock's a major dude, that this is a mondo important issue, and that it should be a big-time hot pick. With *Silver Surfer* #34 (the reintroduction of Thanos) going for some serious pesos, it's absurd that this book is still so underrated. Think about it. He was one of the major characters in the Infinity Gauntlet, the major player in the Infinity War, and he stars in his own monthly series as well. So this issue, which features the Surfer and Drax (after getting their butts kicked in by Thanos) visiting Soul World, meeting up with pip The Troll, Gamora and Warlock, and setting the stage for the Infinity Gauntlet, is set to be a Comic Watch winner. So wake up and smell the coffee!

COMIC WATCH

Marvel Spotlight #12

Artist: Herb Trimpe
Writer: Gary Friedrich
Publisher: Marvel
Release Date: Oct. 1973

The Punisher. Morbius; The Living Vampire. Wolverine. All pretty ominous names, but they've got nothing on our good buddy Damion Hellstrom, a.k.a. The Son of Satan. For those of you unfamiliar with the aforementioned Antichrist wanna-be, he's the dude who used to hang out with the Defenders and who is currently popping up in the pages of *Terror Inc.* With Marvel's new policy of taking out old, sorta-cool-but-completely-forgotten characters (Ghost Rider, Blade, and Johnny Blaze, for example) and giving them a new twist to make them fresh for the '90s, it was only a matter of time before they snatched up Damion. In a time when violent, supernatural characters are in, how could a guy with a pentagram on his chest, demonic powers, and a flame-shooting pitchfork not be a hit? With his reintroduction via his *Terror Inc.* appearances, today's younger audience now knows about this still obscure hero, but when he gets his own series starting '93, the mighty 666 dude should really heat up the comic world in just a few short months. In the meantime, instead of sitting there and complaining about how you missed whatever book because you waited too long and now it's worth a zillion bucks, get off your keister and look around. ■

Oops!

Back in the pages of Wizard: The Guide To Comics *#12, we spotlighted a book here in the Comic Watch called* Critical Mass *; it was issue #3 of the series. We stated that this was the first appearance of Terror from* Terror Inc., *and we flubbed. This was not Terror's first appearance. His comic debut was in* St. George *#2. We're pretty red-faced about the whole deal, and we apologize for any inconvenience it might have caused.*

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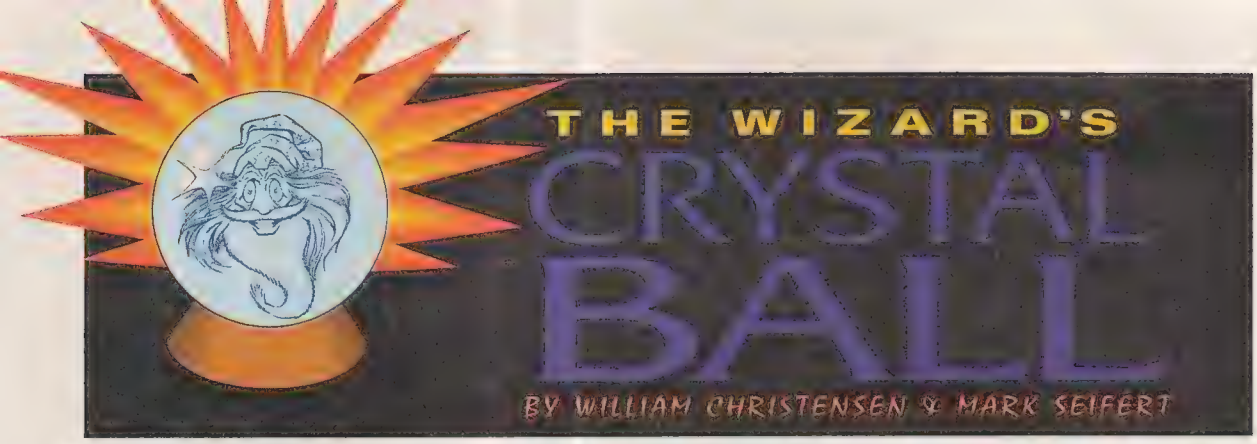

It becomes increasingly difficult to single out a few books that really outshine the rest in today's competitive marketplace. You can look through any distributor's new book catalogue and be overwhelmed by quality product. The investment opportunities have been multiplied recently by intriguing offers from some of the independents — namely Valiant, Dark Horse, and Image. The increased output and strong product lines from these companies has resulted in the emergence of some new talent, which in turn can of course lead to some good long-term investment opportunities. This month we have to choose *Predator vs. Magnus* #1, *Death's Head II* #1, and the final issue of *Batman: Sword of Azrael*.

Predator vs. Magnus is the first Valiant-Dark Horse crossover, and it looks like a winner. Jim Shooter plotted it, and the writing has been finished up by John Ostrander. Jim has developed a very clever story that pits these two licensed superstars against each other. Basically, the Predator and Magnus each enter a hunting contest in which the prize is an X-O Manowar helmet. Mike Leeke is doing the pencils, and he is putting out the best stuff of his life on this series, and that's darn good! Over the long run, this is certain to be a great book for investment as well. Dark Horse and Valiant both have fabulous track records for quality product, but some will still overlook this fact. Dark Horse and Valiant books share the curious distinction of selling as well or even better as back issues. This is mainly due to fan word of mouth, and it means that the audience for these books hasn't even come close to peaking. Don't let this one slip past you!

Death's Head II #1 reunites the team of Abbnett, Sharp, Lanning, and Smith, who brought us the hugely successful mini-series. This new series picks up where the mini left off and also incorporates the other Marvel UK Universe characters. The first mini-series caught everyone off guard, with all four issues selling out instantly everywhere. Death's Head continues as the ultimate bounty hunter with an attitude. He's sort of a Punisher-meets-the-Impossible-Man type of character. Clearly the star of the Marvel UK series, *Death's Head II* is also supported this month by the release of the Death's Head II/Killpower mini-series. Watch for continued crossovers with all of the Marvel UK characters, as well as with our favorite Marvel mutants. Some stores continue to order light on the Marvel UK books, so turn in your orders early on this one.

Batman: Sword of Azrael has been a rock-and-roll series by O'Neil and Quesada that has been overlooked almost from the word "go." This has to be one of DC's most exciting teams, combining the experience of the veteran Denny O'Neil with the fresh and exciting style of Joe Quesada. The Azrael character has a very bright future in the next few months. DC is planning great things in the near future for him, including a rumored ongoing series of his own. This Batman project has been ordered fairly lightly due to the massive output of other Bat-related projects. Combine this with Quesada's rising-star status and you've got a hot series. Quesada's work on this series has been dynamite, and he is sure to be one of the hottest artists in the biz once he joins *X-Factor*.

Finally, this month we'd like to touch on the controversial question of whether it's the creator or the characters who produce sales (and therefore, eventual good investments) in today's market. As you have seen, this month's picks are a pretty solid combination of quality creators, production values, and characters. Obviously, companies like Dark Horse and Valiant are putting a lot of faith in the popularity of the characters they license. Similarly, DC and Marvel have spent much time, effort, and money to create marketable characters. However, only when these characters are supported by talented individuals does this result in a hot product. It's very important to remember this before making any investments.

On the other hand, Image is coming at this business from the other end. These artists and writers have placed their bets on their own huge fan followings and their ability to create good characters that will become popular. With the eventual popularity of the individual characters still unknown, the jury is still out on whether any of these books will turn out to be good long-term investments, despite their relatively large print runs. But if these creators are willing to stake their careers on the success of these books, and if you enjoy their work, it's probably a worthwhile investment for you. ■

Will and Mark are both cool dudes and comic historians, and they manage one of the coolest stores in Illinois: Comic Cavalcade, at 502 East John St. Champaign, IL 61820, (217) 384-2211.

PICKS

FROM THE WIZARD'S HAT

Here's a listing of the hottest books shipping in October!

Predator vs Magnus #1

Artist: *Lee Weeks*
Writer: *Jim Shooter*
Release Date: *Oct. 20th*
Cover Price: *$2.95*

The first offering in the promising Valiant/Dark Horse crossover relationship brings a showdown (set in the 41st century) between the wacky steel-snapping goph Magnus and the deadliest stalker in the world. We at *Wizard* would have liked to see Magnus/Robocop, but it would have resulted in the shortest mini-series ever. Picture this: Magnus engages Robocop in a fight, punches his head clean off with one shot, Robocop goes "squeee," dies, end of story, oh well. Luckily, the premise of this story seems a little more solid than our little fantasy tale. The Magnus/Predator fight evolves when the sporting fool himself , Predator, goes searching for a big prize — the X-O Manowar helmet — and brings his ugly mug to North Am to get it. The only problem is that someone else has it — Kris and Torque's favorite robot-bashing son, otherwise known as the mighty Magnus Robot Fighter. It looks like we're all ready for the battle of the 41st century, which could shake North Am to its foundation! Knowing the lengths to which both of these fine companies go to produce quality materials, expect *Predator Vs. Magnus Robot Fighter* #1 to be top-notch, starting with the Barry Windsor-Smith cover.

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Silver Surfer #75

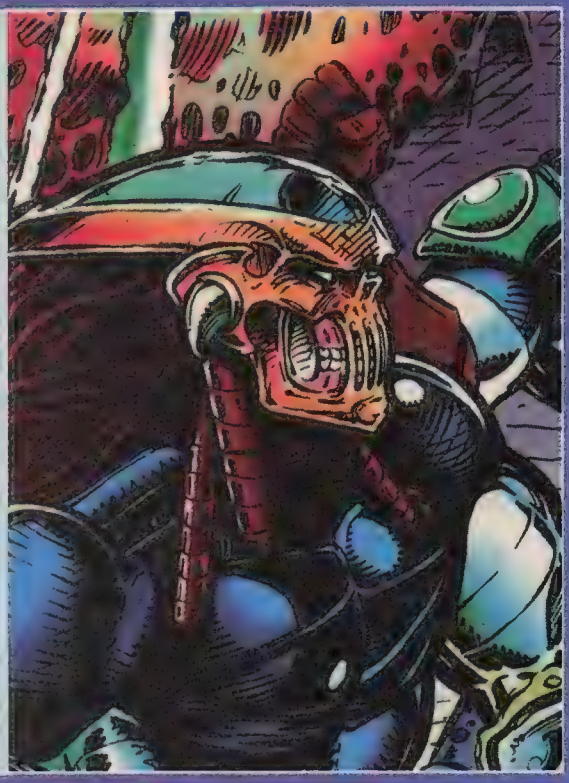
Artist: *Ron Lim*
Writer: *Ron Marz*
Release Date: *Oct. 27th*
Cover Price: *$2.50*

In the final installment of the multi-part "Herald ordeal" saga, Marvel gives us a two-for-one. Not only are we the lucky recipients of a major donnybrook (that's a large battle, for you neophytes out there), but we also get another nifty silver-embossed foil cover! (A la *Silver Surfer* #50.) Lucky us! As some of you astute Surfer readers already know, Galactus's new herald is Morg, and calling him a major league bad guy would be like calling Ghost Rider a cigarette lighter! This Morg is one brutal hombre! Our hero (the Surfer), after much begging and pleading as well as an odd battle has banded together all of Galactus's former sidekicks in an attempt to end the villainous reign of Morg. Now, it's all up to the former Herald's club — Surfer, Firelord, Nova, (not the one with the sand pail on his head from The New Warriors) and even bad guy Terrax, to help save the day! Be forewarned readers, one of the participants in this melee will die! *Silver Surfer* #75, foil cover, big battle — don't miss it!

Death's Head II #1

Artist: *Liam Sharp*
Writer: *Dan Abnett*
Release Date: *Oct. 13th*
Cover Price: *$1.75*

Following the rousing success of the *Death's Head II* mini-series, as well as such titles as *Warheads, Pendragon II, Hell's Angel,* and *Motor Mouth* (check out Gary Frank's artwork in this one, Dale Keown fans) comes *Death's Head II* — the ongoing series! Awesome new comer Liam Sharp pencils the all-new adventures of Marvel's wacky cyborg mercenary, you know, the guy who looks like a leprosy-stricken Predator caught in a wind storm. In the premiere issue, we find Tuck, Death Head II's gorgeous female partner, kidnapped by a batch of assorted bad guys. So Death's Head II, being intelligent as well as deadly, calls in his super-powered pals to help him in his search-and-destroy mission. Those pals? Why it's Wolvie and company, affectionately known as The Uncanny (and ubiquitous) X-Men! With the *Death's Head II/Kill Power: Battletide* four-issue mini-series also on tap for this month, it seems like October is the month you long-suffering Death's Head II fans have been clamoring (and screaming and kicking) for!



Silver Surfer and Death's Head ™ & © 1992 Marvel Entertainment Group.

Wetworks #1

Artist: *Whilce Portacio*
Writer: *Brandon Choi*
Release Date: *October*
Cover Price: *$1.95*

Wetworks — it's not the name of a day-care center, it's a word used to explain a covert operation where the operative in question engages in combat featuring close-quarters killing, thereby soaking said operative's with blood, making them wet! Wow, what a brutal little concept we have going here! Whilce Portacio and Brandon Choi are the co-creators of this baby, showcasing Team 7. Allegedly America's deadliest strike force, their mission is to combat international terrorism. The team (as you might guess) has seven members: Team Commander Dane, Executive Officer Mother One, Recon Sniper pilgrim, the heavy weapons duo Dozer and Clay More, and the light weapons tandem of Grail and Jester. The team gets to flail bad guys utilizing the latest high-tech weaponry. For example, their armor uses a liquid sentient life form (not unlike Venom or Carnage) which develops a symbiotic relationship with the host, warning it of incoming danger, all the while letting the host retain human form! Sounds cool, huh?

Web of Spider-Man #95

Artist: *Alex Saviuk*
Writer: *Howard Mackie*
Release Date: *Oct. 6th*
Cover Price: *$1.25*

This book is loaded with so many guest stars it makes the *Infinity War* look like an issue of *Solo Avengers*! Beginning a four-part crossover into the pages of *Spirits of Vengeance*, *Web of Spider-Man* #95 is the first chapter of the "Spirits of Venom" storyline, which revolves around comicdom's favorite villain (yup, Venom) tracking down Ghost Rider villains Hag and Troll to pay them back Venom-style for hurting innocents. Ghost Rider, along with the shotgun-wielding Johnny Blaze join forces with this year's bouncing birthday boy, Spider-Man, to stop Venom before he puts the big kibosh on the Hag and Troll-miesters. But wait, there's more. To further add to the " I gotta buy it have it own it okay make that two" craze that's going to spread as soon as this book hits the shelves, it also guest stars Demogoblin and Spidey's evil multi-limbed doppelganger, straight from the pages of the aforementioned *Infinity War*. Then check out *Spirits of Vengeance* #5 for part two of this cool storyline, then back here in *Web* #96 for chapter three, and so on . . .

Wetworks ™ & © 1992 Brandon Choi and Whilce Portacio. Web of Spider-Man ™ & © 1992 Marvel

MORE PICKS

Amazing Spider-Man #370
MARVEL: Spider-Man teams up with the Black Cat again to take down the Scorpion! **$1.25**

Archer & Armstrong #6
VALIANT: Archer and Armstrong's wife (?) have always wondered what Armstrong keeps in his pouch, and now the secret is revealed! **$2.50**

Battletide #1
MARVEL: It's Death's Head II vs. Killpower when they're both transported to a world where war is the only way to live. **$1.75**

Brigade #4
IMAGE: Brigade's battle in space comes to it's explosive conclusion! **$1.95**

Cyberforce #3
IMAGE: Kimata joins forces with a new power to plan a new mutant nation, as T.I.M.M.I.E. and Velocity disappear. **$1.95**

Darkhawk #22
MARVEL: Darkhawk fights for his life in a cemetery side by side with Ghost Rider! **$1.25**

Deadman: Exorcism #1
DC COMICS: Deadman's madness accidentally unleashes evil forces upon the Earth! Can the Phantom Stranger set things right? **$4.95**

Deathstroke the Terminator #17
DC COMICS: Deathstroke is brought back from the dead with a new costume and a bad attitude! **$1.75**

Detective #653
DC COMICS: Batman and The Huntress join forces to stop a terrorist attack in Gotham City. **$1.25**

Dracula #1
TOPPS: Starting the four-issue adaptation of the new hit movie from Francis Ford Coppola about the lord of the vampires! **$2.95**

Hellblazer #60

Next Men #8

Amazing Spider-Man #370

Cyberforce #3

Eternal Warrior #6
VALIANT: Take a look at Gilad's past adventures... **$2.25**

Excalibur #58
MARVEL: The Trolls are after Alchemy, and it's up to Excalibur and the X-Men to save the day! **$1.75**

Ghost Rider #32
MARVEL: Dan Ketch is brought back to the land of the living, thanks to a little help from Dr. Strange. **$1.75**

Ghost Rider: Fear
MARVEL: Ghost Rider and Captain America face the new and improved Scarecrow, who's more powerful and insane than ever! **$5.95**

Harbinger #13
VALIANT: Zepplin battles subterranean sewer dwellers— or so she thinks! **$2.50**

The H.A.R.D. Corps #2
VALIANT: Harada launches his counterattack against the Corps, and another member of the Corps bites the dust! **$2.25**

Hellblazer #60
DC COMICS: Constantine reveals the true story of how he met the demon Ellie in 1984. **$1.75**

Incredible Hulk #400
MARVEL: The Hulk takes on the Leader, and fights for control of the Pantheon in this super anniversary spectacular! **$2.50**

L.E.G.I.O.N. '92 #48
DC COMICS: Stealth and Amon Hakk go undercover to break a slavery ring, but here comes Officer Lobo to blow their cover! **$1.75**

MORE PICKS

Nightstalkers #2

Night Thrasher #3

Lobo: Infanticide #3
DC COMICS: Lobo fights alongside his horrid offspring as they're attacked by a horde of goofy aliens. **$1.50**

Morbius #4
MARVEL: Introducing the villainy of Dr. Paine! **$1.75**

Next Men #8
DARK HORSE: The Next Men are sent to Russia to deal with a problem with the Omega Project. What happens when the Next Men meet their Russian counterparts? **2.50**

Nightstalkers #2
MARVEL: HYDRA wants to create an army of vampires, and they need Hannibal King to do it! **$1.75**

Night Thrasher #3
MARVEL: Night Thrasher fights Gideon for control of the Taylor Foundation, and for his life! **$2.00**

Punisher #73
MARVEL: When he attacks a crack warehouse, Punisher is caught between the hit man Recoil, and V.I.G.I.L., the government's assault team! **$1.25**

Punisher: War Zone #10
MARVEL: Microchip returns to face the Magnificent Seven in a fight for his life and that of Doreen, the female cop! **$1.75**

Ravage 2099 #1
MARVEL: Framed for a crime he didn't commit, Ravage is ready for his new role as an eco-terrorist and bounty-hunter! **$1.75**

Ren & Stimpy #1
MARVEL: Happy, Happy! Joy, Joy! Nickelodeon's hit team of Ren & Stimpy hit the comics scene! **$2.25**

Robocop: Prime Suspect #1
DARK HORSE: When an innocent man is killed by Robocop's gun, how can Robo prove he's innocent when he's the only one who can fire it? **$2.50**

Sandman #44
DC COMICS: Sandman and Delirium continue their search for their missing sibling, Destruction, as the evil Corinthian returns! **$1.50**

Shadowman #9
VALIANT: Shadowman's greatest enemy, Master D'ark, reveals his plans to plunge Jack into the nightmare of his life! **$2.50**

She-Hulk #46
MARVEL: It's She-Hulk and Rocket Raccoon against the horrible villainy of the malicious Asparagus People!! **$1.75**

Silver Sable #7
MARVEL: Deathlok joins Sable and the Wild Pack to help find the stolen Statue of Liberty, but the thieves have better plans! **$1.25**

Solar #17
VALIANT: Solar, brought to the moon, is forced to fight the spider-aliens and X-O Manowar! **$2.25**

Spawn #6
IMAGE: Spawn goes one-on-one with the Mafia's hired guardian...Overkill!! **$1.95**

The Spectre #1
DC COMICS: The Spectre visits the deathbed of the man who killed him 50 years ago to exact a terrible retribution! **$1.95**

Spider-Man 2099 #2
MARVEL: The Alchemax Corp. wants Spider-Man for its own purposes, and sends out Venture to get him! **$1.25**

Spirits of Vengeance #5
MARVEL: Hag and Troll unleash powerful forces against our heroes, who receive unexpected help from Venom! **$1.75**

The Spectre #1

Streets #1

MORE PICKS

Star Wars: Dark Empire #6
DARK HORSE: Luke travels with the back-from-the-dead Emperor Palpatine to recapture his sister, Leia. **$2.50**

Streets #1
DC COMICS: In the tradition of had-boiled crime fiction comes *Streets,* featuring a complete crime novel in each issue. **$4.95**

Superman: Man of Steel #18
DC COMICS: Doomsday is here, and the Man of Steel had better stay out of its way! **$1.25**

Supreme #2
IMAGE: Supreme confronts his old enemy Zacharia Grizlok with a little help from Heavy Mettle. **$1.95**

Team Titans #4
DC COMICS: Will Redwing and Terra level their high school? Does Kilowatt love Miri? Battalion takes charge and Troia joins the group. **$1.75**

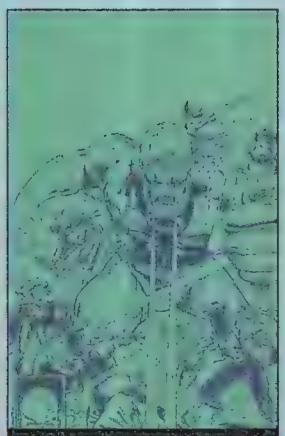
The Terminator: Endgame #2
DARK HORSE: Dudley and Colonel Randall are finally reunited to protect Sarah Connor and ensure the birth of her son, but Dudley's losing control of his Terminator half. **$2.50**

The Thing: Climate of Fear #4
DARK HORSE: The Thing's been busy building a ship to take it to more people, as MacReady must stop it! **$2.50**

The Titans Sell-Out Special #1
DC COMICS: The Titans return to find themselves wanted by the law and Deathstroke dead. Also introducing the Teeny Titans! **$3.50**

Uncanny X-Men #295
MARVEL: Storm and the X-Men Gold Team battle Apocalypse...and lose! **$1.50**

What If? #44


X-Men: Animated Series #2

Superman: Man of Steel #18

Thing: Climate of Fear #4

Valor #2
DC COMICS: Lex Luthor II sends Supergirl to retrieve DC's newest hero as it's Valor vs. the girl of steel. **$1.25**

Warlock & The Infinity Watch #11
MARVEL: We look into the true origins of the members of the Watch, just as Eternity starts whining to the Living Tribunal again... **$1.75**

What If? #44
MARVEL: "What If The Punisher Had Been Possessed By Venom?" promises to be the most off-beat stories in *What If?* history! **$1.25**

Wolverine #64
MARVEL: Logan's still mourning the loss of his beloved Mariko, and now he loses Silver Fox! Can he possibly cope? **$1.75**

X-Factor #85
MARVEL: Stryfe sacrifices his former followers to finish his vendetta against the X-Men as the *X-Cutioner's Song* continues. **$1.50**

X-Force #17
MARVEL: It's Apocalypse vs. Stryfe!! Which side will the X-Teams fight on? The *X-Cutioner's Song* continues! **$1.50**

X-Men #15
MARVEL: The Mutant Liberation Front is being ripped to shreds as Apocalypse gets closer to finding Stryfe as *X-Cutioner's Song* continues. **$1.50**

X-Men: The Animated Series #2
MARVEL: A team member dies during the X-Men's attack upon the Sentinels, as they try to free Jubilee! **$1.25**

X-O Manowar #12
VALIANT: The X-O armor prepares to reproduce as Aric gets ready to unleash his fury on the spider-aliens once and for all! **$2.25**

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DISCOVER

The Wizard Of CARDS

By Stephen Shamus

We've got lots of new stuff to talk about this month, so let's get right to it. Topps is releasing quite a few new sets. The first one I'd like to discuss is the **Jim Lee WildC.A.T.s** set. The set will contain 100 premium quality cards. There will be original art as well as some enhanced art from *WildC.A.T.s* #1 and #2. There will also be random prism cards and autographed cards inserted. With all this and Jim Lee's popularity, this will be one of the hottest new non-sports sets of the year. They will be out some time in November.

Topps will also be releasing **Image Comic Cards**. This will be a 200-card set featuring original artwork from Erik Larsen (**Savage Dragon**), Jim Lee, Rob Liefield (**Youngblood**), Todd McFarlane (**Spawn**), Whilce Portacio (**Wetworks**), Marc Silvestri (**Cyberforce**), and Jim Valentino (**Shadowhawk**). There will also be animated creator cards, 3-D holograms, and much more. With all these names, how can a card collector not buy the set?

Topps will also be issuing **Dracula** cards. It's a 100-card series that contains comic book art by Mike Mignola.

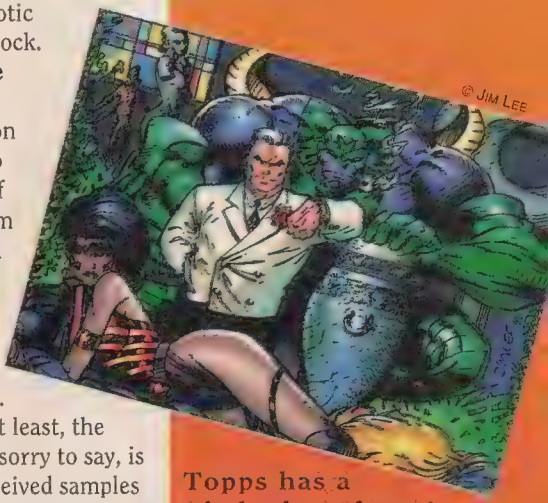
Batman: The Animated Series will also be on the way from Topps. There will be two editions; one for the mass market and one for the direct market. These will be shipping in early 1993, so I will you give you more information as I get it in. Also scheduled for early '93 are cards for the ever-popular Nickelodean characters **Ren and Stimpy**. **Star Wars** is the last new product from the boys at Topps. This will be the definitive collection of cards based on the Star Wars saga. The new series will features images never seen before anywhere. There are a few subsets, including painted character cards by Joe Jusko and sketches, a poster, and production art from the LucasFilm archives. These cards are also due for an early '93 release.

Now, we move away from Topps and over to Skybox. The **Marvel Masterpieces** final checklist has been set, and it looks strong. The set will have 100 cards on the highest quality card stock and a UV coating with gold lettering. There will be five randomly packaged Classic Battles bonus cards featuring a new process called Spectra-Etch. Sounds exciting; let's wait and see.

I have also received some other promotional items for new sets that you may want to look out for. There will be a **MAD** Series II set, **Football Pro Cheerleaders** (Updated Edition), and **Dream Machine** (Exotic Cars) Cards from Lime Rock. Also, **Northern Exposure** cards from The Ultimate Trading Card Co. based on the popular drama. I also received some samples of **Comic Creator** cards from Eclipse, which have been out for some time now. They have a Todd McFarlane card in the set, and the cards are great to get autographed.

Last, but certainly not least, the pornographic craze, I'm sorry to say, is not over yet. I've just received samples of the new **Hustler** cards. The cards are very explicit in nature, and they have full color pictures on each side. Whooh, I'm outta breath and paper. See ya! ■

Couldn't get enough the first time around? Check out the Pro Cheerleaders update edition!



Topps has a whole slew of comic-oriented trading cards on the way, including Jim Lee's WildC.A.T.s!

Trading cards in the price guide that are colored red (like so) have risen in price since last month's listing, and trading cards that are colored blue (like so) have dropped in price since last month's listing.

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Toying Around

With Brian Cunningham

The old Bob Dylan line "the times they are a'changin'" has become an incredibly popular cliché over the years. Even though it has been overused, it is a constant truth in my own life and in the world of comics.

WIZARD MOVES

Last week, *Wizard* headquarters moved to a different location. It seems the popularity of the magazine has soared to an almost unreal level. The old place was just too small to house the necessary personnel and new technology needed to run a successful and growing business. The stacks of mail alone looked almost like pseudo-people in the tiny rooms of the old h.q. There were times I felt like talking to a stack or two.

The mail on this section alone has increased ten-fold over the course of a year. If you would have told me a year ago that *Toying Around* would be a success, I would've thought you were crazy. (Incidentally, Pat McCallum did think it would fly, and I *did* tell him that he was crazy.) I am flattered and honored that some people take the time to write me a letter commenting on my column or the price guide. People ask for me at conventions. Toy dealers try to help me. Things certainly weren't like this a year ago.

The design of this section hasn't exactly been stable either. This mag has had about as many art directors as King Henry VIII had wives. Hopefully, the design you see here will be permanent. Hope you like it.

The face of the comic book world is also much different than it used to be. Image Comics has certainly created a daring situation for the time being, and perhaps forever. Imagine Schwartzenegger, Stallone, Van Damme, Costner, Gibson, and Cruise all in one movie; it would be something to see. Image is hoarding talent and hoping for a good product. (Hey, it worked for the Dream Team, didn't it?) Marvel, on the other hand, is not hyping talent, but the product itself — starting with the X-Men. Marvel is doing it right this time, with a double punch combo of toys and a cartoon series. They're hoping the characters themselves, without superstar talent, can keep them dominant. D.C. has been relying, with some success, on one character — Batman. His comics sales continue to wane, although his general popularity rises through toys and his cartoon series. Whether they catch up to one another remains to be seen. It's weird what three years can do.

All of this change makes for exciting times in the world of comics. Image's current popularity bodes well for comic book and toy licensing, as new cartoon and movie deals continue to create opportunities. You, the consumer, are riding this change whether you like it or not. I'm enjoying the ride; how 'bout you?

RUMOR MILL

Rumor has it that Kenner might pull the "Penguin Commandos" (of the *Batman Returns* set) off the shelves. It seems little children are

"The Alien" ™ & © 1992 Twentieth Century Fox.

swallowing the small parts. (Excuse me for asking, but WHY are these toys even on the shelves to begin with??)

— Also expect a line of *Alien* action figures, based on the second movie with some pretty weird variations. Check out Hollywood Heroes on page 40 for more details.

— "Are you John Connor?" No, but you might be able to own a John Connor figure from the T-2 set this Fall. (I knew you were dying to hear that.)

— An insider at Marvel tells me all of the new X-Men/X-Force figures should be out this month, in time for the cartoon series.

MAIL BAG

I'm trying a new format to fit in more of your comments and questions. See how you like it.

Rich Brzostek of Windsor Locks, CT says he would really like it if I got my own annual reprinting my columns and the price guide. Well, gee Rich, I think it's a great idea . . .but what do we do after the first twelve pages?

Chrys Miller of Louisville, Mississippi has ideas about a group of characters and wants to do something with them. Honestly Chrys, Marvel (as you undoubtedly already know) doesn't readily buy ideas. I'd shop around to smaller comic book companies by looking in the 1992 Artists' Market book. Perhaps you, and others like you, might get somewhere. Hey, I've been in your shoes, so give it a try! You never know.

Brian Stockstager of Bensalem, PA wants information about the British transformers made in 1991-2. Brian, this is the first I've heard of them. I figured once the Transformers dropped from sight in the U.S. years ago, it would be the last I'd see of them. Tell ya what though, I'll try to get some info next time, but I can't promise anything, unfortunately.

Eddy Choi of Medina, OH can't find any more of the original Toy Biz Marvel figures. He asks, "Are they hard to find or is there something else?" They're probably just hard to find because production of those figures has ended to make room for the new X-Men guys. I wish I had something more ominous to tell you, Eddy. Sorry.

Thanks go out to Greg Hyland and Steve Reman for their own "Top Ten Worst" list. It was hysterical, guys, and the sad part is that I can't argue with any of your choices!

Gerald Horton recently purchased a Police Academy figure in a "Bill and Ted" package and wants to know what the deal is. Simply put — they goofed. (A weird mistake when you think about it, eh?) ■

Create Your Own Figure Dept.

ODDBALL

Yes — Oddball. This unexpected figure is courtesy of Brian Stockstager of Bensalem, PA. He was crafted from a Toy Biz Silver Surfer.

CAPTAIN ATOM

Coming to us from Ryan "Judge" Lafferty, this imposing figure was made from a Silver Surfer body with a Magneto head.

SPAWN

From now on, we're going to have a contest each month. I will pick one of three figures as the winner, whose creator will receive a *Wizard* 1992 Special Edition with the limited San Diego Seal. This Special has a section devoted entirely to homemade figures, so you know it's cool. This month's winner is Kevin Westerfield of Grand Forks, ND. His Spawn is made from a Secret Wars Spider-Man. Congratulations, Keith!

Send your original figure photos to:
Figures of Speech
Wizard Press
P.O. Box 648
Nanuet NY
10954-0648

SPAWN™ & © 1992 TODD MCFARLANE. ODDBALL™ & © 1992 MARVEL. CAPTAIN ATOM™ & © DC COMICS.

WIZARD Contest

Grand Prize:

Magnus Robot Fighter #0 with the limited edition Barry Windsor-Smith trading card!

MAGNUS: ROBOT FIGHTER © 1992 VOYAGER COMMUNICATIONS

SCAVENGER HUNT ALERT

Last minute entries just poured in by the truckload, so to be fair to everyone, we're sifting through them now, and we're holding off announcing the winners until next month. (And hey, someone scored a perfect 147! Cool, huh?)

First Prizes (3):

A complete set of Valiant's *Unity* crossover series, or a complete Marvel Masterpiece trading card set! *YOUR CHOICE*!

Second Prizes (6):

A ToyBiz Sabretooth action figure or an *Eternal Warrior* #1! *YOUR CHOICE*!

Third Prizes (15):

A limited Wizard 1992 Special Edition or a limited San Diego Comic Con *Wizard* #1! *YOUR CHOICE*!

Congratulations

to the winners of May's Spider-Man contest:

Grand Prize:
Ché Milton (age 21) - Georgetown, Ontario

First Prize:
Jason Hernandez (age 13) - San Jose, CA
Joe Ford (age 13) - Sacramento, CA
Danny McQuinn (age 22) - Lexington, KY

Second Prize:
Jeff Chow (age 13) - Mesa, AZ
Chris Devenney (age 15) - Laguna Niguel, CA
Mike Giedd (age 14) - Albert Lea, MN
Wes Murphree (age 13) - Greenville, SC
Chris Tanaka (age 15) - Woodland Hills, CA
Omar Torres (age 14) - Rowland Heights, CA

Third Prize:
Patrick Andrade (age 12) - Aiea, HI
Ryan Baker (age 12) - Crown Point, IN
Charlie Butterman - Prescott, AZ
David Constantino (age 27) - Livonia, MI
David Fick (age 13) - Vista, CA
Ryan Frank (age 12) - Port Charlotte, FL
Jose Fuentes (age 12) - Bronx, NY
Thanh Hoa (age 16) - Toronto, Ontario
Brandon Hoaa (age 13) - Silverdale, WA
Eddie Jeffers (age 14) - Houston, TX
Derek Monaco - Montgomery, NY
Keith Murtogh (age 12) - Island Park, NY
Errol Noel (age 14) - Glenwood, MD
Scott Winner - Ithaca, NY
David Woodrick (age 16) - Sagamore Hills, OH

№15

1. Armstrong:
2. Robocop's creators:
3. Frankie Raye:
4. "Trek" portable computer:
5. Lion-O, Panthro and Tigra:
6. McFarlane's image:
7. What Jedi did in the third movie:
8. Wolverine has six:

Enter Now To Win!

Official 1992 WIZARD Contest #15

YES, enter me in the 1992 Wizard "Magnus" contest for a chance to win a copy of *Magnus: Robot Fighter* #0 with the Barry Windsor-Smith trading card!

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

Entry Form

1st Prize Choice check one:
- ☐ *Unity* Set
- ☐ Masterpiece Set

2nd Prize Choice check one:
- ☐ Sabretooth figure
- ☐ *Eternal Warrior* #1

3rd Prize Choice check one:
- ☐ *Wizard* 1992 Special
- ☐ *Wizard* Comic Con #1

Magnus Code:

Wizard Clue: Triple X...

Contest Rules

Answer the questions in the boxes supplied. In each answer you will find a circled letter. After you have completed all the questions, the circled letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and any robots in their employ.

Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Jim Lee Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "Magnus Code #15," P.O. Box 648, Nanuet, NY 10954-0648. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.

All entries must be postmarked by November 24, 1992 and received at contest headquarters by November 25, 1992. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.

Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on November 26, 1992 by Wizard Press. One (1) grand prize- *Magnus Robot Fighter* #0 (with trading card). Three (3) first prizes-a full set of Valiant's *Unity* crossover series, or a complete Marvel Masterpiece trading card set (winner's choice). Six (6) second prizes- a ToyBiz Sabretooth action figure or an *Eternal Warrior* #1 (winner's choice). Fifteen (15) third prizes- a *Wizard* 1992 Special Edition or a limited San Diego Comic Con *Wizard* #1 (winner's choice).

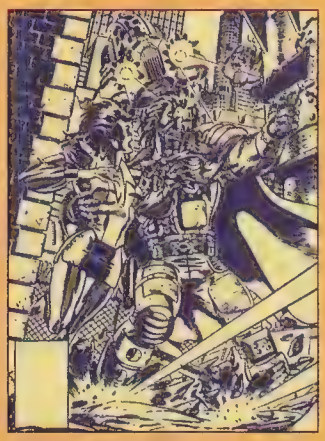
For a list of winners, which will be available after January 1, 1992, send a stamped, self-addressed envelope to "Magnus Winners," P.O. Box 648, Nanuet, NY 10954-0648.

SEND TO:
MAGNUS CODE #15
P.O.BOX 648
NANUET, NY 10954-0648

This Month's Number ONES

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for October. Happy Hunting!

Deadman: Exorcism #1
from DC Comics



Ravage 2099 #1
from Marvel

Vampirella #1
from Dark Horse

A-1 #1
Marvel

The Arrow #1
Malibu

Batman: The Dark Knight Archives Vol 1
DC Comics

Battletide #1
Marvel

Blackhawk Special #1
DC Comics

Deadman: Exorcism #1
DC Comics

Death's Head II #1
Marvel

Doctor Giggles #1
Dark Horse

Dojinshi #1
Antarctic

Dracula #1
Topps

Femforce Frightbook #1
AC Comics

The Green Hornet: Solitary Sentinel #1
Now

Harlem Heroes #1
Fleetway/Quality

Merlin #1
Adventure

The Mishkin File #1
Fantaco

Mutatis #1
Marvel

Necroscope #1
Malibu

The New Frontier #1
Dark Horse

Predator vs Magnus Robot Fighter #1
Dark Horse/Valiant

Primal #1
Dark Horse

Ravage 2099 #1
Marvel

Ren & Stimpy #1
Marvel

Robin III: Cry of the Huntress #1
DC Comics

Robocop: Prime Suspect #1
Dark Horse

Saga of the Realm #1
Caliber

The Spectre #1
DC Comics

Streets #1
DC Comics

The Titans Sell-Out Special #1
DC Comics

Twister #1
Dark Horse

Vampirella #1
Dark Horse

Wetworks #1
Image

Young Death #1
Fleetway/Quality

TOP 100 SEPTEMBER - 1992

Here's the list for September...the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

1 Spider-Man: 2099 #1
2 UncannyX-Men #294
3 X-Men #14
4 X-Force #16
5 Cable #2
6 Supreme #1
7 WildC.A.T.s #3
8 X-Factor #84
9 Spawn #5
10 Ghost Rider #31
11 Nightstalkers #1
12 X-Men: The Animated Series #1
13 Infinity War #6
14 Cyberforce #2
15 Shadowhawk #2
16 Brigade #3
17 Spider-Man #28
18 Amazing Spider-Man #368
19 Wolverine #63
20 Spirits of Vengeance #4
21 Amazing Spider-Man #369
22 Morbius #3
23 Lobo: Infanticide 32
24 H.A.R.D. Corps #1
25 Spectacular Spider-Man #189
26 Batman Adventures #1
27 Web of Spider-Man #90
28 Incredible Hulk #399
29 Warlock & The Infinity Watch #10
30 Punisher War Zone #9
31 Darkhold #2
32 Batman: Shadow of the Bat #6
33 Marvel Age #118
34 Batman: Sword of Azrael #2
35 Web of Spider-Man #94
36 Silver Surfer #74
37 Batman Adventures #2
38 Night Thrasher #2
39 Legends/Dark Knight #39
40 Spectacular Spider-Man #194
41 Terminator: Endgame #1
42 Eclipso #1
43 New Warriors 329
44 Nomad #7
45 Fantastic Four #370
46 Darkhawk #21
47 Punisher #72
48 Excalibur #57
49 Excalibur #56
50 Silver Sable #6
51 Soviet Super Soldiers #1
52 Legends/Dark Knight Annual #2
53 Guardians of the Galaxy #30
54 Batman #486
55 Punisher War Journal #48
56 Valor #1
57 Next Men #7
58 Doctor Strange #47
59 Team Titans #3
60 Detective Comics #653
61 Thor #453
62 Thor #454
63 Captain America #409
64 Iron Man #286
65 Quasar #40
66 Avengers #356
67 What If? #43
68 Daredevil #310
69 Marvel Comics Presents #116
70 Marvel Comics Presents #115
71 Avengers West Coast #88
72 Marvel Comics Presents #114
73 Green Lantern: Ganthet's Tale #1
74 Namor The Sub-Mariner #32
75 Wonder Man #15
76 Punisher Back To School Special
77 Deathlok #17
78 Sleepwalker #18
79 Moon Knight #44
80 Sandman #43
81 Guy Gardner #2
82 Timber Wolf #1
83 Batman/Green Arrow: The Poison Tomorrow
84 New Titans #92
85 Deathstroke #16
86 Slapstick #1
87 Punisher & Captain America: Blood & Glory
88 Cage #8
89 Alpha Flight #114
90 Dark Horse Comics #2
91 Justice League America #68
92 Grendel: War Child #2
93 Green Lantern #32
94 Green Lantern #33
95 Justice League Europe #44
96 Superman #73
97 Superman: The Man of Steel #17
98 Hells Angel #5
99 Archer & Armstrong #5
100 Action Comics #682

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	7 (+4)	35 (+6)	62 (+6)
DC Comics	- (+0)	7 (-1)	26 (-1)
Image	3 (-4)	6 (-3)	6 (-3)
Dark Horse	- (+0)	1 (-2)	4 (-1)
Valiant	- (+0)	1 (+0)	2 (-1)

(+ or - indicates change from last month's listings)

GRAPHIC NOVELS & TPBs

1 Marvel Universe Master Edition #24
2 Spider-Man: Origin of the Hobgoblin TPB
3 Heavy Metal 15th Anniversary Anthology
4 Carl Barks Library Album #9
5 Carl Barks Library of Uncle Scrooge
6 Marvel Masterworks #20: Iron Man
7 Deathstroke the Terminator: Full Cycle
8 Akira Trade Paperback #6
9 Shazam! Archives Vol. 1
10 Taboo 7

TOP 10 OCTOBER - 1992

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:

Harbinger #1

Artist: Dave Lapham
Writer: Jim Shooter

Yikes! Just how friggin' popular is this book? The price attached to it just gets more monstrous every month, and now hovers awfully close to the $100 mark. Why does this little bugger consistently hit the top of the charts and grow by leaps and bounds in the peso department? First of all, there's a craze going on right now in the comic world. It seems that everyone has to own a set of all the Valiant back issues, from the well-known titles such as *Magnus Robot Fighter* and *Solar Man of the Atom*, to the more obscure titles like *Rai* and (extended dramatic pause) — *Harbinger*! Add that to *Harbinger*'s super scarcity (less than 40,000 copies out there, boys and girls), and you have a book that is well drawn, well written, and #1 in the country.

Solar #10

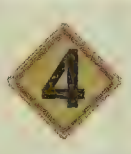
Artist: D. David Perlin
Writer: Jim Shooter

Not that this has much to do with this book's popularity, but I'm going to tell this story anyway. When it was finally decided that *Solar* #10 was going to be in the charts last issue (*Wizard* #15), production guy Doug Goldstein turned to me and wondered aloud how many times we'd be called by printers, editors, copy editors, whoever, and asked how we could let this black rectangle slip by at our end. Well, as it stands, everyone from the Big Cheese Gareb Shamus all the way to my friend Rich Holland asked: "Hey, what's with the black box?" Let me set the record straight — that's the damn cover! It's freakin' black. No silver crap like on *Shadowhawk* #1 — all black.

Amazing Spider-Man #361

Artist: Mark Bagley
Writer:David Michelinie

Spidey #361 is the first part of the massively popular three-part "Venom Spawn" storyline, as well as the first major appearance of not-so-nice- bad guy Carnage, who, as human host Cletus Kasady, made his first appearance way back in #344. Very cool stuff, and contrary to popular belief, Carnage "no es muerto." I mean, if characters like Colossus's brother and other lame nobodys bounce back from death's door (why Airwalker?), you can bet your butt cheese that our psychopathic alien parasite will be back.



Amazing Spider-Man #101

Artist: Gil Kane
Writer: Roy Thomas

Last month, we listed Rick Leonardi and Chris Claremont as the creators of this issue. Well, they're great guys, but the real creative forces behind this issue are the mighty Gil Kane and Roy Thomas, who are most excellent dudes as well. What makes the book big enough to occupy the #4 spot. Recognize that guy on the cover? That's none other than Morbius, Marvel's resident vampire guy/vigilante hero. To add even more heat to this already smokin' book, check this out. This book came out in '71; it's almost Silver Age! As Buster would say "Hot, hot, hot!"

Magnus: Robot Fighter #12

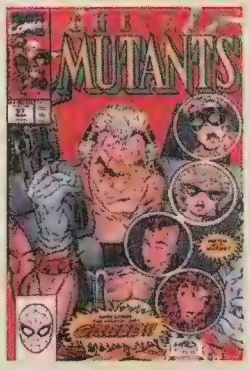
Artist: Gonzalo Mayo
Writer:Faye Perozich

The third Valiant title in the Top Ten. Geez, these guys must be pretty good. With all the cool dinosaur-type stuff heading our way (like Steven Spielberg's *Jurassic Park*) and tons of toys, video games, and whatnot, Valiant is not one to be left out. So plans are being made to give local dinosaur hunter Turok, Son of Stone, his own monthly title. And just where did this nutty Turok guy make his first post-Gold Key appearance? Yup, right here in *Magnus* #12. Now, what's that Buster says?

New Mutants #87

Artist: Rob Liefeld
Writer:Louise Simonson

Fifteen straight months on the Top Ten, and a good chunk of that was either in the #1 or #2 position. Most impressive showing. So, aside from the Liefeld art and Cable's first appearance, what's so hot about this issue? Well that's about it, but with the celebrity status surrounding Liefeld's name, and Cable being one of the hottest characters in comics (between his current two issue mini-series and the 12-part "X-Ecutioners Song.")This book has survived longer than any other book on the chart and shows no sign of sinking.



Eternal Warrior #4

Artist: Yvel Guichet
Writer:Kevin Vanhook

Four, count 'em, four Valiant titles here in the Wizard's Top Ten (using my truly amazing math skills, that gives them a percentage share of...carry the two...hmm...about 40% of the hottest books in the country!). Very awesome showing by the Big V. Okay, I know what you're thinking, "C'mon, enought with the stupid jokes. What's so cool about *E.W.* #4?" Can you say bloodshot? The hard-hitting hero that's Valiant's answer to the Punisher has had a very warm reception from comic fans, and his exploits in the pages of *Rai* #0 promise some really awesome upcoming storylines, and this book has his first appearance.

Uncanny X-Men #201

Artist: Rick Leonardi
Writer:Chris Claremont

For those of you unfamiliar with this infamous book, let me fill you in. Scott Summers and a Jean Grey clone have a kid "destined to be one of power," bad guy Apocalypse steals the kid, infects him with a techno-virus, and the only way to save him is to send him to the future, where their technology can save him—end of story (maybe). Enter Cable (a.k.a. Nathan, same name as aforementioned kid), who shows up from the future (Hmm...), has scars and bionic parts as if parts of his body had massive surgery to replace wounded (infected?) areas. (Hmm...). All of these hmms—is Baby Nate Cable?

Shadowhawk #1

Artist: Jim Valentino
Writer: Jim Valentino

Ooo...What a dark and spooky cover. No wonder the kids like it so much, it is a pretty neat cover, the darn thing practically flew off the shelves. Very cool idea. Comics nowadays need more interaction with the fans, and this "mystery hero" thing is a cool way to do it. Okay, so the thing sold well, but what makes it a hot property is the fact that it won't go to a second printing, meaning that if you want it, you gotta dish out the green to get it. And more importantly, it's a neat concept. Y'see, Valentino keeps the identity of 'Hawk a secret to the fans, and keeps you guessing with a wide supporting cast.

Youngblood #1

Artist: Rob Liefeld
Writer:Hank Kanalz

The first book in the Image universe. Quite a milestone, if you ask me. The formation of Image was an important chapter in the world of comics, and this book is the foundation of the whole darn thing. That, plus the constant references in the other Image titles to the Youngblood team, ensures that this idea will not only survive in the future, but will thrive as well. Hmmm, I know I'm forgetting something...OH YEAH, that Liefeld guy drew this thing, as well as creating the darn thing too. So this is a pretty good combination of reasons that this book is a Top Tenner.

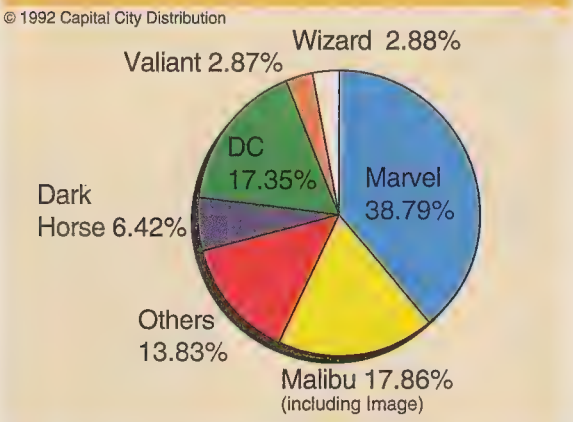
WIZARD MARKET WATCH

★ Since its inception, Image has been the biggest news in the comic world. Fans and critics alike knew the new Image books would sell, but none knew how well. The sales of titles such as *Spawn, Youngblood,* and *WildC.A.T.s* broke all kinds of sales records, and at one point even pushed the new company into the #2 spot among the largest comic publishers, taking a back seat to mighty Marvel and ousting DC Comics from its precarious perch. With the success of their new releases, speculators began to doubt their after-market value, wondering how the books could possibly approach investment status when the print runs were so heavy. So far, two of the handful of Image books on the market, *Shadowhawk* #1 and *Youngblood* #1 have really caught a strong streak of fan support. *'Hawk* #1, by ex-*Guardians of the Galaxy* artist and writer Jim Valentino, achieved massive popularity due to an eye-catching, foil-embossed cover and a dark, mysterious lead hero. Valentino also peaked fan interest by keeping the identity of Shadowhawk a secret and playing up a cast of 'Hawk "could-bes." Marvel ran a similar mystery identity-type storyline with the Green Goblin and Hobgoblin characters in the pages of *Amazing Spider-Man* a few years back. (The Green Goblin mystery began in the early '60s.) *Youngblood* #1, by the ever-controversial Rob Liefeld, enjoys a strong secondary market ride as fans gobble up the book, not only for the Liefeld art — *Youngblood* #1 is the first title from Image Press, and is a major part of comic history, since it's the first from a major new company. The other Image books — *Spawn, WildC.A.T.s, Brigade* and *Savage Dragon* have been well-received as well, but have had a slower climb up the back-issue price charts.

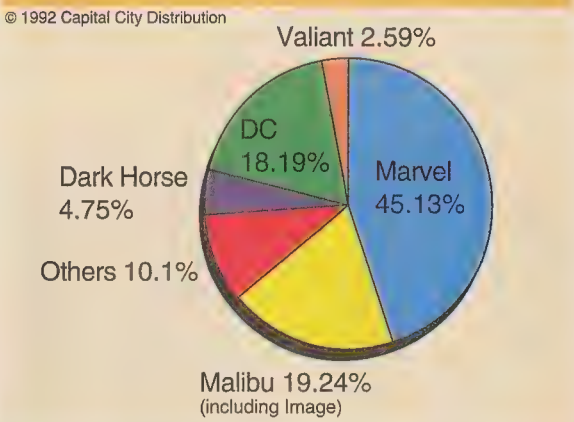
★ Also experiencing a massive sales streak are the comics being published by Voyager Communications, a.k.a. Valiant Comics. While other comic companies hit a strong steak with a few of their titles, Valiant's original titles are all burning up the charts. *Magnus Robot Fighter, Solar, Harbinger, Shadowman, Rai, Archer & Armstrong, The Eternal Warrior,* and *Unity* have all dominated the back-issue market, and the brand new *H.A.R.D. Corps* title has been wildly accepted by the fans and Valiant-aholics, who are eagerly awaiting the release of *Bloodshot* #1 (formerly titled *Rising Spirit*), who made his comic debut in the pages of *Eternal Warrior* #4. The success enjoyed by the mighty Valiant can be attributed to two major factors. First, the quality of the storytelling in their line of titles is unmatched by any other line of comics on the market today. The stories are intelligent, full of action and suspense; they portray not only the central characters in a realistic manner, but also the world they inhabit. The stories stand out individually as fine pieces of writing, but the various storylines also mesh together well. The folks in the mighty Valiant bullpen combine their brand of storytelling with excellent artwork, and their product has appealed to fans who are just so God-awful tired of the comics that gorge themselves on tired sales gimmicks and run empty of any real content.

★ Another major factor contributing to Valiant's runaway success is their severely limited print runs (in the case of *Harbinger* #1, under 40,00 copies were printed). Because of their low-key style, speculators and dealers alike didn't "load up" on back issues, and when the mass market finally realized how good the Valiant back issues are, prices shot through the roof and fans began hunting down the hard-to-find-issues (in this case, all of them were hard to find), and Valiant became a hot property. The recent departure of Jim Shooter, one of Valiant's founding fathers, rocked the Valiant boat a bit, but the high quality of the comics has remained the same and they continue to be the hottest items in the comic back-issue marketplace.

★ To make up for their recent loss of their *Terminator* license,



Dollar Share of the Comic Book Market for August, according to Capital City Distribution



Piece Share of the Comic Book Market for August, according to Capital City Distribution

WIZARD'S TOP TEN HOTTEST ARTISTS

1. TODD McFARLANE
Spawn

2. JIM LEE
WildC.A.T.s

3. ROB LIEFELD
Youngblood

4. WHILCE PORTACIO
WetWorks

5. DALE KEOWN
PITT

6. MARC SILVESTRI
Cyberforce

7. RON LIM
Silver Surfer

8. MARK BAGLEY
Amazing Spider-Man

9. SAM KIETH
Marvel Comics Presents

10. JOHN BYRNE
She-Hulk, Next Men

Dark Horse has acquired the *Robocop* license and is handling the character well, as opposed to the last holder of the license. The new *Robocop* series, *Prime Suspect*, is going over well with the fans and its success should warrant future *Robocop* series. Other hot properties from Dark Horse include the various Predator series and rumors of a possible Predator/Aliens feature film. These have fans chomping at the bit for more Predator stories. The other half of the proposed feature film, the Aliens, are still popular among collectors but aren't going as strongly as the Crab Faces, perhaps due to the miserable third film in the *Aliens* series. The *Star Wars: Dark Empire* series that's now coming to a close has been a tremendous success, and it should continue to do well in the secondary market. *John Byrne's Next Men*, the creator-owned project that was almost a Marvel-owned property, also has a strong fan following, and issues #0 and #1 of the series have become hot back issues. Good, solid storytelling and the usual top-notch Byrne art are responsible for that. Other Dark Horse projects, such as *The Mask, Grendel, James Bond,* and *Nexus* continue to do well. Probably due to the success of Dark Horse's movie-related titles, they are able to remain true to the original movies. Whereas other companies fumble the ball with characters that are already established, Dark Horse brings across the same characterizations that made the movies such hits in the first place. Also check out their two excellent anthology series, *Dark Horse Comics* and *Dark Horse Presents.*

★ Malibu, the publisher of the wildly successful Image line of comics hasn't stood still during this ongoing comics revolution either, as they have introduced a whole new universe of characters. A few of the new superhero titles being offered by the Big M (that's Malibu, not Marvel) are: *The Protectors* (a team similar to DC Comics' *Justice League of America*), *The Arrow* (Malibu's version of The Punisher, who uses — well you know), and *The Ferret*, a Protectors team member who is a cross between Wolverine and Blue Beetle. The press Image gets spills over into Malibu's lap. That publicity, on top of the new products being offered by Malibu, will probably make Malibu an even larger force in the industry.

★ The "other" M company, Marvel, continues to be the big boy on the block. Combining the success and popularity of the various Spider-Man and Mutant titles (let alone the supernatural titles such as *Ghost Rider, Spirits of Vengeance*, and *Morbius,* or the "big gun" titles like *The Punisher* and *Death's Head II*) have secured Marvel the #1 spot. Marvel, now a public company, will be doing a lot more projects to help maintain a profit to please shareholders (they've already been quite pleased). Expect to see more books polybagged with cards, things that glow in the dark, and various other special editions designed to appeal to comics consumers and entice them to buy copies (and more often multiple copies) of these "hot" books. Though the number of fans complaining about this sales tactic is growing, sales of the specialty books continue to be staggering, and the secondary market has little trouble selling these books, with hefty price tags attached. Maybe people don't hate the "specialty covers" as much as they say. The two big-selling licenses at Marvel, Spider-Man and the X-Men, should receive a popularity boost as the *X-Men* cartoon is scheduled to hit the air in just a few short weeks and a live-action movie is rumored to be on the way for release some time in '93. A Spider-Man movie is scheduled for '93-'94 as well. Expect to see their already overwhelming popularity turned up a few more notches when those projects hit. Other hot properties from Marvel include all the "forgotten" titles from the post-Silver Age: *Champions, Defenders,* and the various monster titles, as well as the more conventional newer comics such as the three-part Carnage storyline running through *Amazing Spider-Man* #361-363, the Keown issues of *The Incredible Hulk* and back issues of the *New Warriors.*

★ There's something to be said for DC Comics, the mystery of comicdom. Sometimes, just having the most recognizable characters in the world isn't enough. People may be able to pick out Superman, Batman, or The Flash in the sea of comic characters out there, but comic fans won't. Though DC is more willing to try new approaches to comics and tackle tougher storylines, their mainstream superhero universe is floundering in the marketplace. The four Batman titles are unconneced and disorganized, the Justice League titles are mirror images of the pre-Crisis days, and the other major heroes titles at times seem to lack direction. Getting back to the pre-Crisis comment, wasn't the whole point of that series to clean up and and make the DC universe a lot less silly, and "erase" all those campy Golden Age stories? If that's the case, why is DC slowly but surely heading back in that direction? They acknowledged a need for change, but have now gone back to a failed formula. To become a stronger force in the marketplace, DC really has to pull its act together.

★ On the up side, DC's line of mature-oriented titles continue to be a shining light in the world of bogged down re-hashed superhero stories. Titles like Neil Gaiman's *Sandman* show that you can have a powerful, thought-provoking story and still have a successful title. *Swamp Thing, Hellblazer* and special series like *Books of Magic* and *Batman: Red Rain* are all examples of high quality comic book writing. ■

NO WAY!

$7.00 EACH

DEATHSTROKE, THE TERMINATOR #1
SIGNED & CERT. BY STEVE ERWIN!
SUPREME #1
SIGNED & CERT. BY BRIAN MURRAY!
UNCANNY X-MEN #294
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Tempe, AZ 85281

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502 East John St.
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And a very special thanks to everyone we missed, and to all the readers out there who helped make Wizard *the #1 Guide to Comics!*

ANSWERS

C.B.I.Q.

from pages 64 & 65

1)C	2)D	3)B
4)C	5)D	6)A
7)C	8)D	9)D
10)B	11)A	12)B
13)D	14)D	15)B
16)D	17)B	18)C
19)D	20)A	21)D
22)B	23)C	24)D
25)C	26)D	27)D
28)D	29)D	30)D

Spider-Man Contest

from *Wizard* #12

1) Galactus
2) Adam Warlock
3) Spirits
4) Magus
5) Guy Gardner
6) Armstrong
7) Cletus Kasady

Spider-Man Code: TORMENT

SHOWS AND CONVENTIONS

ARIZONA

OCT 3 AZ, PHOENIX, Super-Con, Celebrity Inn, 3333 East Van Buren. A: $3.50, (under 5 free) 10am-5pm, Supercon 916-929-3924

CALIFORNIA

OCT 3 CA, WALNUT, Baseball Card/Comics Show, Frank and Son Warehouse, 19465 East Walnut Dr. North. T:100 F:$25 A:free, 10am-5pm, Frank or Jim 714-594-7492

OCT 4 CA, FAIRFIELD, 2nd Annual Winter Season Comic Show, Fairfield Community Center, 1000 Kentucky St. T:40 F:$35 (6 ft)$55 (12ft) A:$2, 10am-4pm, Edward Conway 707-422-3974

OCT 5 CA, FRESNO, Monday Night Baseball Card and Comic Show, Picadilly Inn University, 4961 N.Cedar (Cedar & Shaw). T:24 F:$25 A:$1, 5pm-9pm, Joe Manzo 209-292-2890

OCT 7 CA, WALNUT Baseball Card/Comic Show, Frank and Son Warehouse, 19465 E. Walnut Dr. North. T:100 F:$25 A;free 5pm-9:30pm, Frank or Jim 714-594-7492

OCT 10 CA, WALNUT, Baseball Card/Comic Show, Frank and Son Warehouse, 19465 E. Walnut Dr. North. T:100 F:$25 A:free, 10am-5pm, Frank or Jim 714-594-7492

OCT 11 CA, MERCED, Comic, Card, & Animation Show, 939 West Main St, Veterans' Memorial Building. T:60 F:$25 A:$1.50, proceeds benefit UNICEF, 10am-5pm, 209-358-4026

OCT 11 CA, OAKLAND, Bay Area Comics Convention, Oakland Scottish Rite Center, 1547 Lakeside Drive at 14th. COMex 510-222-8663

OCT 11 CA, VAN NUYS, Valley Comic Book Show, Oxnard Blvd and Ethel Ave. T:40 F:$20 A:$1, 10am-4pm, Dennis Schumacher 818-768-4678

OCT 17 CA, WALNUT, Baseball Card/Comic Show, Frank and Son Warehouse, 19465 E, Walnut Dr. North. T:100 F:$25 A:free, 10am-5pm, Frank or Jim 714-594-7492

OCT 19 CA, FRESNO, Monday Night Baseball Card & Comic Book Show, Picadilly Inn University, 4961 N. Cedar (Cedar & Shaw). T:24 F:$35 A:$1, 5pm-9pm, Joe Manzo 209-292-2890

OCT 21 CA, WALNUT, Baseball Card/Comic Show, Frank and Son Warehouse, 19465 East Walnut Drive North. T:100 F:$25 A:free, 5pm-9:30pm, Frank or Jim 714-594-7492

OCT 24 CA, WALNUT, Baseball Card/Comic Show, Frank and Son Warehouse, 19465 East Walnut Drive North. T:100 F:$25 A:free, 10am-5pm, Frank or Jim 714-594-7492

OCT 25 CA, VAN NUYS, Valley Comic Book Show, Oxnard Blvd and Ethel Ave. T:40 F:$20 A:$1, 10am-4pm, Dennis Schumacher 818-768-4678

OCT 28 CA, WALNUT, Baseball Card/Comic Show, Frank and Son Warehouse, 19465 East Walnut Drive North. T:100 F:$25 A:free, 5pm-9:30pm, Frank or Jim 714-594-7492

OCT 31 CA, WALNUT, Baseball Card/Comic Show, Frank and Son Warehouse, 19465 East Walnut Drive North. T:100 F:$25 A:free, 10am-5pm, Frank or Jim 714-594-7492

NOV 2 CA, FRESNO, Monday Night Baseball Card & Comic Book Show, Picadilly Inn University, 4961 N.Cedar. T:24 F:$35 A:$1, 5pm-9pm, Joe Manzo 209-292-2890

NOV 8 CA, SAN JOSE, Bay Area Comics Convention, LeBaron Hotel, 1350 North First St. at I-880. COMex 510-222-8663

NOV 14-15 CA, WALNUT, Baseball Card /Comic Book Show, Frank and Sons Warehouse, 19465 E. Walnut Drive North (also shows every Wed 5pm-9:30pm and Sat. 10am-5pm.), T:100 F:$25 A:free, 10am-5pm, Jim or Frank 714-594-7492

NOV 15 CA, ORANGE , Comic & Card Auction and Show, 814 W. Chapman Ave. Mark, 714-647-7225.

NOV 16 CA, FRESNO, Monday Night Baseball Card & Comic Book Show, Picadilly Inn University, 4961 N.Cedar. T:24 F:$35 A:$1, 5pm-9pm, Joe Manzo 209-292-2890

CONNECTICUT

OCT 11 CT, DANBURY, Comic Book & Sport Card Show, Danbury Hilton Towers, 18 Old Ridgeway Rd (exit 2 off I-84). T:57 F:$45-$55 A:$2 (under 10 99¢), Donald Ellis 203-746-7531

OCT 25 CT, SOUTHBURY, Card & Comic Show, Southbury Fire Dept., Main St. South (Exit 14 off I-84). T:35 F:$50 A:free, Donald Ellis 203-746-7531

NOV 8 CT, DANBURY, Comic Book & Sport Card Show, Danbury Hilton Towers, 18 Old Ridgebury Rd (Exit 2 off I-84). T:57 F: $45-$55 A:$2 (under 10 99¢), 10am-4pm, Donald Ellis 203-746-7531

FLORIDA

OCT 18 FL, FT. LAUDERDALE, $250 Give-Away Sportscard & Comic Book Show, Sheraton Suites, 311 North University Drive -next to Fashion Mall. T:40 F:$50 A:$2, 10am-4pm, Bruce Weinstein 908-821-1019

NOV 7-8 FL, MARGATE, Powercon '92, Florida Expo Center, 1125 Banks Rd. T:125 F:$125 A:$10 11/7 — 10am-7pm, 11/8 — 10am-5pm, Keith Mallow 305-942-1455

NOV 15 FL, FT. LAUDERDALE, $250 Giveaway Sport Card & Comic Book Show, Sheraton Suites, 311 North University Drive. T:40 F:$50 A:$2 10am-4pm, Linda Katz 305-424-1448

GEORGIA

OCT 10-11 GA, ROME, Legend's Collectors' Show, Riverbend Mall, Turner-McCall Blvd. T:20-30 F:$35 A:free, Mall Hours, Dana Pinkard 706-234-8210

ILLINOIS

OCT 11 IL, CRYSTAL LAKE, Non-Smoking Sports Card & Comics Show, Holiday Inn, Rte 31 & Three Oaks Rd. F:$35 A:$1, 10am-3pm, Louis Pinsky 708-567-9543

OCT 18 IL, CHICAGO, Comic & Card Show, Ford City Holiday Inn, 7353 S. Cicero Ave. T:50 F:$35 A:$1, 10am-4pm, Midwest Shows, 708-496-8090

OCT 18 IL, QUINCY, Falcon Productions Monthly Sports Card & Comics Show, Holiday Inn, 201 S. 3rd St. T:35 F:$30 A:50¢, 10am-4pm, Greg Cox 217-452-3617

NOV 8 IL, CRYSTAL LAKE, Non-Smoking Sports Card & Comic Book Show, Holiday Inn, Rte.31 & Three Oaks Rd. F:$35 A:$1,10am-3pm, Louis Pinsky, 708-309-8204

NOV 15 IL, CHICAGO, Comic & Card Show, Ford City Holiday Inn, 7353 S. Cicero Ave, T:50 F:$35 A:$1, 10am-4pm, Midwest Shows 708-496-8090

INDIANA

OCT 11 IN, CROWN POINT, Crown Point's Monthly Card and Comic Show, American Legion, 1410 North Main (across from Ponderosa). T:20 F:$25 A: $1, 10am-4pm, Marilyn Hall 219-663-8561

OCT 11 IN, MERRILLVILLE, Merrillville's Monthly Card and Comic Show, Slovak Club, 6920 Broadway. T:20 F:$25 A:$1, 10am-4pm, Marilyn Hall 219-663-8561

OCT 23 IN, HIGHLAND, Highland's Monthly Card & Comic Show, Lincoln Center, 2450 Lincoln St. T:20 F:$20 A:$1, 6pm-10pm, Marilyn Hall 219-663-8561

NOV 8 IN, CROWN POINT, Crown Point's Monthly Card & Comic Show, American Legion, 1410 North Main. T:20 F:$25 A:$1, 10am-4pm, Marilyn Hall 219-663-8561

NOV 8 IN, MERRILLVILLE, Merrillville's Monthly Card & Comic Show, Slovak Club, 6920 Broadway.T:20 F:$25 A:$1, 10am-4pm, Marilyn Hall 219-663-8561

KENTUCKY

OCT 10-11 KY, HOPKINSVILLE, Baseball Card and Comic Book Show, Pennyrille Mall. T:40 F:$45 A:free, Chris Walker 502-885-4023

NOV 1 KY, LEXINGTON, Comic Book Convention, Holiday Inn (North), 1950 Newtown Pike. A:$4, Jubilee Enterprises 301-292-4587

MARYLAND

OCT 3 MD, HAGERSTOWN, Reality Comic Book Convention, Ramada, 910 Dual Hwy (Rte 40). F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

OCT 4 MD, HUNT VALLEY, Comic Show, Embassy Suites Hotel, 213 International Circle, I-83 to Exit 20A. A:$1, 11am-5pm, Fred Edeson 410-252-4324

OCT 11 MD, BALTIMORE, Comic Book Convention, Days Hotel, I-83 Exit 17, Timonium. A:$4, Jubilee Enterprises 301-292-4587

OCT 11 MD, SILVER SPRING, Reality Comic Book Convention, Armory Place, 925 Wayne Ave. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

OCT 17 MD, SILVER SPRING, Comic Book Convention, Armory Place, 925 Wayne Ave. A:$4, Jubilee Enterprises 301-292-4587

NOV 7 MD, HAGERSTOWN, Reality Comic Book Convention, Holiday Inn, 900 Dual Hwy (Rte 40). F:$50 A$3, 10am-4pm, Reality Conventions 301-791-8159.

NOV 8 MD, BALTIMORE, Reality Comic Book Convention, Sheraton, Elm Rd. at BWI Airport. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159.

MASSACHUSETTS

OCT 10-11 MA, SPRINGFIELD, Comics, Toys, and More, Springfield Civic Center, I-91 North Exit 6, I-91 South Exit 7. T:75 F:$100, Sat. 10am-5pm, Sun 10am-4pm, Zach Schenker

SHOWS AND CONVENTIONS

201-488-6293

OCT 15-18 MA,CHELSEA, Card Show, Mystic Mall, Rte 16 (Everett Ave) & Rte One (Carter St.).A:free, Regular mall hours, Bill Gouvalaris 617-289-8662

OCT 22-25 MA, CANTON, Card Show, A:free, mall hours, Bill Gouvalaris, 617-289-8662

NOV 5-8 MA, WATERTOWN, Card Show, Watertown Mall, 550 Arsenal St. A:free, mall hours, Bill Gouvalaris 617-289-8662

NOV 12-15 MA, CHICOPPEE, Card Show, Fairfield Mall, Exit 5 Mass Pike & Rte 33. A:free, mall hours, Bill Gouvalaris 617-289-8662

MICHIGAN

OCT 3-4 MI, DEARBORN, Motor City Comic Con, Dearborn Civic Center, 15801 Michigan Ave at Greenfeild Rd. T:100 F:$150 A:$6, Sat. 11am-7pm, Sun 11am-5pm, Michael Goldman 313-350-2633

OCT 4 MI, KALAMAZOO, Comic Book Convention, Holiday Inn (West), 2747 South 11th St. A:$4, Jubilee Enterprises 301-292-4587

OCT 11 MI, WALLED LAKE, Chucker's Hall, 1172 North Pontiac Trail. T:40 F:$25 A:$1, 10am-4pm, Tim 313-623-1299

OCT 25 MI, WALLED LAKE, Card & Comic Show, Chucker's Hall,1172 North Pontiac Trail. T:40 F:$25 A:$1, Tim 313-623-1299

NOV 8 MI, WALLED LAKE, Card & Comic Show, Chucker's Hall,1172 North Pontiac Trail. T:40 F:$25 A:$1, Tim 313-623-1299

MINNESOTTA

OCT 16-18 MN, MOORHEAD, Valleycon 17, Regency Inn, Hwy 75 & Int. 94. F:$30, call to register: 218-233-7431

NOV 1 MN, BRAINERD, Baseball Card & Comic Show, Holiday Inn, Hwy 371 South. T:25 F:$30, Kevin Bergson 701-235-2562

NEW HAMPSHIRE

OCT 1-4 NH, SALEM, Card Show, Rockingham Mall, Rte 28 (Mass Border). A:free, Regular mall hours, Bill Gouvalaris 617-289-8662

OCT 8-11 NH, NASHUA, Card Show, Royal Ridge Mall, Rte 3 Exit 1 & D.W. Hway. A:free, Regular mall hours, Bill Gouvalaris 617-289-8662

OCT 29-NOV 1 NH, ROCHESTER, Card Show, Lilac Mall, Rte 16, A:free, mall hours, Bill Gouvalaris 617-289-8662

NEW JERSEY

OCT 3 NJ, TINTON FALLS, Monmouth County Comic Book & Trading Card Extravaganza, Holiday Inn, Pkwy Exit 105 at Hope Rd. T:40 F:$40 A:$2 9:30am-4:30pm, Ruth Campbell 908-269-9486

OCT 3 NJ, EAST BRUNSWICK, Sport Card & Comic Show, Sports N' Stuff, 10 Alvin Ct. T:32 F:$50 A:$2, 10am-4pm, Bruce Weinstein 908-821-1019

OCT 3 NJ, UNION, Collectors' Showcase, Boys' & Girls' Club, 1050 Jeannette Ave. T:45 F:$45 A:$2, 9:30am-3:30pm, Robert Giberna 908-874-4837

OCT 3 NJ, HAZLETT, Sport Card & Comic Book Show, Raritan High School, 419 Middle Rd. T:30 F:$40 A:$2, 10am-4pm, Steve Seidita 718-266-8277

OCT 4 NJ, HAZLETT, Collectors' Showcase, Ramada Inn, GS Pkwy Exit 117, Rte 35 South. T:50 F:$50 A:$2, 9:30am-3:30pm.

OCT 4 NJ, PRINCETON, $500 Give-Away Sportscard & Comic Show, Ramada Inn, Rte 1 and Ridge Rd. T:40 F:$50 A:$2, 10am-4pm, Bruce Weinstein 908-821-1019

OCT 11 NJ, NEW MILFORD, Sportscard and Comics Show & Sale, VFW Post 4290, 267 Madison Ave. A:$1, 10am-4pm, Tom 201-641-5601

OCT 11 NJ, TOMS RIVER, Collectors' Showcase, Elks Post 1875, Washington & Clifton Aves. T:50 F:$45 A:$2, 9:30am-3:30pm, Sandy Grecco 908-291-1632

OCT 14 NJ, BRIDGEWATER, Sport Card & Comic Show, Holiday Inn Rte 22 East. T:25 F: $40 A:$1.50, 10am-4pm, Bruce Weinstein 908-821-1019

OCT 17 NJ, HACKENSACK, Sportscard and Comics Show & Sale, Immaculate Conception School, 386 Hudson St. A:$2 (under 8 free), Tom 201-641-5601

OCT 17 NJ, TINTON FALLS, Monmouth County Comic Book & Trading Card Extravaganza, Holiday Inn, Pkwy Exit 105 at Hope Rd. T:40 F:$40 A:$2 9:30 am-4:30 pm, Ruth Campbell 908-269-9486

OCT 18 NJ, WASHINGTON TWP, Central NJ Comic Book & Baseball Card Show, Washington Twp. Fire Dept, Rte 130, 3 mi. from Exit 7A of NJ Tpke. A:$2, 9:30am-3:30pm, EMCEE Conventions 609-448-7585

OCT 20 NJ, PRINCETON, $100 Giveaway Sportcard & Comic Show, Ramada Inn, Rte 1 & Ridge Rd. T:25 F:$45 A:$1.50, 6pm-10pm, Bruce Weinstein 908-821-1019

OCT 24 NJ, UNION, Union High School PTA Annual Baseball Card, Comic Book, and Craft Show, Union High School. T:75 F:$35 A:$2 (under 12 $1), 10 am-4pm, Isabel Chrzanowski 908-638-1389

OCT 25 NJ, MATAWAN, Comic & Card Show, Temple Beth Am, 550 Lloyd Rd. T:40 F:$50 A:$2, 10am-4pm, Bruce Weinstein 908-821-1019

NOV 1 NJ, HAZLET, Comic Book & Baseball Card Show, Ramada Inn, GS PKwy Exit 117, Rt. 35. T:50 F:$50 A:$2, 9:30am-3:30 pm, Sandy Grecco P.O. Box 189 Atlantic Highlands, NJ 07716

NOV 1, NJ PRINCETON, $500 Giveaway Sportcard & Comic Book Show, Ramada Inn, Rte 1 & Ridge Rd. T:40 F:$50 A:$2, 10am-4pm, Bruce Weinstein 908-821-1019

NOV 1 NJ, WOODBRIDGE, Reality Comic Book Convention, Sheraton, 515 Rte 1 South. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

NOV 7 NJ, EAST BRUNSWICK, Comic & Card Show, Sports N' Stuff, 10 Alvin Ct. T:32 F:$50 A:$2, 10am-4pm, Bruce Weinstein 908-821-1019

NOV 7 NJ, HAZLETT, Sport Card & Comic Book Show, Raritan High School, 419 Middle Rd. T:30 F:$40 A:$2, 10am-4pm, Steve Seidita 718-266-8277

NOV 8 NJ, NEW MILFORD, Sport Card & Comic Show, VFW post 4290, 267 Madison Ave. A:$1 10am-4pm, Tom 201-641-5601

NOV 11 NJ, BRIDGEWATER, Comic & Card Show, Holiday Inn, Rte 22 East. T:25 F:$40 A:$1.50, 10am-4pm, Bruce Weinstein 908-821-1019

NEW YORK

OCT 3 NY, BAYSIDE, Sports Card & Comic Show, Adria Motor Inn, 220-33 Northern Blvd. T:30 F:$40-$50 A:free, 10am-4pm, Donald Demisic 718-460-9758 or 279-3007

OCT 4 NY, EAST MEADOW, L.I., Long Island Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tmpke. A:free 10am-4pm, Starwind Comics 716-672-2913

OCT 8 NY, DEER PARK, Baseball Card &Comic Show, Sons of Italy, 2075 Deer Park Ave, A:free, 6pm-10pm,Paul 516-289-7398

OCT 10 NY, MINEOLA, Mineola Baseball Card & Comic Show, Knights of Columbus, 186 Jericho Tpke. (Exit 37S off L.I.E.). T:40 F:$45 A:$1, 10am-4pm, Bonnie Flynn 516-544-5124

OCT 18 NY, BAYSHORE, Third Sunday Collectible Show, Masonic Temple, 2 Union Blvd. A:free, 10am-4pm, Ray or Pat 516-669-4332

OCT 18 NY, FREDONIA, Western NY Comic Book, Baseball Card, & Collectibles Show, Masonic Lodge, 321 E. Main St. A:free 10am-3pm, Starwind Comics 716-672-2913

OCT 18 NY, MASPETH, Maspeth Baseball Card & Comic Show, American Legion Post #783, 66-28 Grand Ave. T:15 A:free, 9:30am-4pm, Bonnie Flynn 516-544-5124

OCT 18 NY, MINEOLA, Mineola Baseball Card & Comic Show, Knights of Columbus, 186 Jericho Tpke, (Exit 37S off L.I.E.). T:40 , 10am-4pm, Bonnie Flynn 516-544-5124

OCT 22, NY, BUFFALO, Comic & Card Show, Polish Falcons Club, 445 Columbia Ave. 6pm-10pm, door prizes, Frank Caparaso 716-681-3422

OCT 25 NY, FARMINGDALE, Comic Book, Baseball Card, & Toy Show, Masonic Temple, 197 Hempstead Tpke Rte 24 bet. Rte 135 & Rte 110. A:free, 10am-4pm, Ray or Pat, 516-669-4332

OCT 25 NY, OZONE PARK, Baseball Card & Comic Book Auction, A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. T:35 F:$35 A:$1, 10am-4pm, Joseph F. Caruana 718-845-7240

NOV 1 NY, EAST MEADOW, L.I., Long Island Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke. A:free, 10am-4pm, Starwind Comics 716-672-2913

NOV 12 NY, DEER PARK, Baseball Card & Comic Book Show, Sons of Italy, 2075 Deer Park Ave. A:free, 6pm-10pm, Paul 516-289-7398

NOV 14 NY, MINEOLA, Mineola Baseball Card & Comic Book Show, Knights of Columbus, 186 Jericho Tpke (Exit 37S off L.I.E.). T:40 F:$45 A:$1, 10am-4pm, Bonnie Flynn 516-544-5124

NOV 15 NY, BAYSHORE, Third Sunday Collectible Show, Masonic Temple, 2 Union Blvd. A:free, Ray or Pat 516-669-4332

NOV 15 NY, FREDONIA, Western NY Comic Book, Baseball Card & Collectibles Show, Masonic Lodge, 321 E. Main ST.A:free, 10am-3pm, Star-

SHOWS AND CONVENTIONS

wind Comics 716-672-2913

NOV 15 NY, MASPETH, Maspeth Baseball Card & Comic Show, American Legion Post #783, 66-28 Grand Ave. T:15 A:free, 9:30am-4pm, Bonnie Flynn 516-544-5124

NORTH CAROLINA

OCT 17 NC, RALEIGH, Reality Comic Book Convention, Ramada, 1520 Blue Ridge Rd. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

OCT 18 NC, CHARLOTTE, Reality Comic Book Convention, Ramada Airport, I-77 exit 7 at 515 Clanton Rd. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

OCT 31 NC, ROCKY MOUNT, Rocky Mount Comic Book Convention, Tarrytown Mall, 2320 Sunset Ave (Business 64 Exit off US 64). T:14 F:$40 A:free, 10am-6pm, Scott's Comics 919-571-1310

OHIO

OCT 11 OH, SANDUSKY, Monthly Portscard & Comic Show, Sandusky, Sheraton Inn, Route 250 (behind Mall) T:40 F:$25 A:$1, 10am-4pm, Luke Mead 419-433-3431

OCT 25 OH, CANTON, Comic Book Convention, Parke Hotel, 4343 Everhard Rd. A:$4, Jubilee Enterprises 301-292-4587

OCT 25 OH, COLUMBUS, Reality Comic Book Convention, Sheraton, 2124 South Hamilton rd. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

OCT 31 OH, DAYTON, Comic Book Convention, Holiday Inn, (Dayton Mall), Int. 75, Exit 44. A:$4, Jubilee Enterprises 301-292-4587

PENNSYLVANIA

OCT 3 PA, SCRANTON, Scranton Comicbook Show, Royce Lackawanna Hotel, 700 Lackawanna Ave, Exit 53 off I-81. F:$30 A:$2, 10am-4pm, Comicquest Productions 215-433-5223

OCT 4 PA, HARRISBURG, Comic Book Convention, Ramada Hotel, I-83 Exit 18A, New Cumberland. A:$4, Jubilee Enterprises 301-292-4587

OCT 4 PA, PHILADELPHIA, Reality Comic Book Convention, Ramada Inn Airport, 76 Industrial Way. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

OCT 18 PA, DELAWARE WATER GAP, Card, Coin, & Comic Book Show, Ramada Inn, Exit 53 off Rte 80. T:60, Adam Miller 717-238-5386

OCT 24 PA, PITTSBURGH, Reality Comic Book Convention, Greentree Marriott, 101 Marriott Drive. F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

OCT 31 PA, HARRISBURG, Reality Comic Book Convention, Best Western, I-83, Exit 18A. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

NOV 7, PA, WILLIAMSPORT, Williamsport Comicbook Show, Williamsport Holiday Inn, 1840 E.3rd St. F:$30 A:$1, 10am-4pm, Comicquest Productions 215-433-5223

NOV 15 PA, YORK, York Comicon XI, Holiday Inn, Rte 30. F:$40 A:$3, 10am-4pm, Ned or Bill 717-843-6516

TENNESSEE

OCT 3 TN, NASHVILLE, Legend's Collectors' Show, Ramada Inn Opryland, 2401 Music Valley Dr. T:20 F:$40 A:$1 10am-4pm, Dana Pinkard 706-234-8210

OCT 3-4 TN, PIGEON FORGE, Baseball Card & Comic Book Show, Holiday Inn, N. Parkway. T:30 F:$50 A:$2 (door prizes), Sat. 9am-6pm, Sun.10am-5pm, Stephen & Dawn Osborne 615-932-1634 or 637-2338

OCT 4 TN, NASHVILLE/FRANKLIN, All-Star Comic Show, Holiday Inn Franklin, Hwy 96 at I-65 Exit 65. T:25 F:$35 A:$1, 9am-5pm, Patty Speck or Dennis Swartz 615-780-3755

OCT 10 TN, KNOXVILLE, Comic Book Convention, Holiday In (Cedar Bluff) 304 Cedar Bluff Rd. A:$4, Jubilee Enterprises 301-292-4587

OCT 11 TN, CHATTANOOGA, Comic Book Convention, Days Inn & Conf Ctr, 1400 N. Mack Smith Rd. A:$4, Jubilee Enterprises 301-292-4587

OCT 31 TN, NASHVILLE, All-Star Card & Comic Show, Ramada Inn Opryland, 2401 Music Valley Drive. T:40 F:$40 A:$1, 9am-5pm, Patty Speck or Dennis Swartz 615-780-3755

NOV 7-8 TN, PIGEON FORGE, Baseball Card & Comic Book Show, Holiday Inn N. Parkway.T:30 F:$50 A:$2 (door prize), Sat. 9am-6pm, Sun 10am-5pm, Stephen or Dawn Osborne 615-932-1634

NOV 7-8 TN, NASHVILLE, All-Star Card & Comic Convention, Ramada Inn Opryland, 2401 Music Valley Drive. T:40 F:$75 A:$2, 9am-5pm, Patty Speck or Dennis Swartz 615-780-3755

NOV 8 TN, NASHVILLE, Ramada Inn (Opryland), 2401 Music Valley Drive. A:$4, Jubilee Enterprises 301-292-4587

NOV 14 TN, KNOXVILLE, Legend's Collectors Show, Holiday Inn-Northwest, I-75 Exit 108 Merchants Rd. T:20 F:$40 A:$1, 10am-4pm, Dana Pinkard 706-234-8210

TEXAS

OCT 3 TX, HOUSTON, Comic Carnival, Holiday Inn, I-10 Silber Exit. T:$50A:$3, 9am-6pm, DJ 713-772-4934

OCT 17 TX, DALLAS, Dallas Minicon, Parkway Hilton, 4801 I-635 at Dallas Pkwy, across from Galleria. T:50 F:$55-$60 A:$2, 10am-5pm, Bulldog Productions 214-350-4305

OCT 24-25 TX, DALLAS, Sport Card & Comic Book Show, Northeast corner of Webb Chapel at Forest next to 635 (LBJ). T:42 F:$65 A:free, Sat. 10am-8pm, Sun 12pm-6pm, Tim Simmons 214-243-1272

VIRGINIA

OCT 10 VA, ARLINGTON, Reality Comic Book Convention, Howard Johnsons, 2650 Jefferson Davis Hwy. F: $50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

OCT 11 VA, RICHMOND, Richmond Fall Comic Convention, Midtown Holiday Inn, 3200 West Broad St. F:$60 A:$3, 10am-5pm, Rick Ralsten 804-748-4002

OCT 11 VA, SPRINGFIELD, Comic Book Show, 6550 Loisdale Rd. T:35 F:$50 A:$2, 10am-4pm, Jeff Rocen 703-691-9094

OCT 18 VA, RICHMOND, Comic Book Convention, Holiday Inn (Fanny's), 6531 W. Broad St. A:$4, Jubilee Enterprises 301-292-4587

OCT 31 VA, VIRGINIA BEACH, Comic Book, Baseball Card, & Record Show, Pembroke Mall, Independence Blvd & Virginia Beach Blvd. F:$60-$65 A:free, Larry Webster 804-486-5870

NOV 14-15 VA, ARLINGTON, Comic Book Show, Howard Johnson's, 2650 Jefferson Davis Hwy. A:$4, Jubilee Enterprises 301-292-4587

NOV 14 VA, RICHMOND, Reality Comic Book Convention, Holiday Inn Crossroads, I-64 Exit 30A at 2000 Staples Mill Rd. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

NOV 15 VA, VIRGINIA BEACH, Reality Comic Book Convention, Holiday Inn Oceanside, Atlantic Ave at 21st St. F:$50 A:$3, 10am-4pm, Reality Conventions 301-791-8159

WEST VIRGINIA

OCT 4 WV, WHEELING, Ohio Valley Comic Book Convention,Eagle's Hall, I-70 & Exit 218. T:30 F:$35 A:$2, (under 6 free), 10am-4pm, Jeff Harper 216 -499-6056

NOV 1 WV, PARKERSBERG, Parkersberg-Marietta Comic Book & Non-Sport Card Convention, Holiday Inn, I-77 at Exit 176 (Rte 50). T:40 F:$35 A:$1 (under 6 free), 10am-4pm, Jeff Harper 216-499-6056

WISCONSIN

OCT 18 WI, MILWAUKEE, Fantasticon Collectibles Show, Sheraton Inn-Milwaukee, 2303 N. Mayfair Rd. T:60 A:$2.50, 10am-4pm, Larry Widen 414-871-1502

NOV 15 WI, MADISON, Fantasticon Collectibles Show, Sheraton Inn Madison, 706 John Nolen Drive. A:$2.50, 10am-4pm, Larry Widen 414-871-1502 ■

ATTENTION SHOW PROMOTERS

Having a Comic Book show? Convention listings in the Wizard Show Calendar are free.

Send us:

Name of the show, Date and Hours, City,State & Address, # of tables & Prices, Admission charge, Contact Name and Telephone Number.

Send To:

Wizard Show Calendar

P.O. Box 648

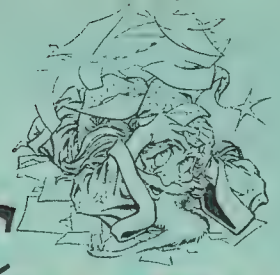
Nanuet, NY 10954-0648

Or Fax:

(914) 354-9278

For certainty of placement, please send information 6 weeks prior to month of show. If possible, do not leave out any information. Shows missing Date,City or State information will not be listed. Please print clearly. *Do not send flyers.* Ad rates available upon request.

Patrick Daniel O'Neil, Editor · Pat McCallum, Asst. Editor



Magic WORDS

Wizard Press P. O. Box 648 Nanuet, NY 10954-0648

Dear Wizard:

Okay, another identity check. No, not with Cable (surprise). It's with *Youngblood"s* Shaft (a.k.a. Jeff Terrell). In *X-Force* #4, page 18, Bridge is talking to a guy he calls Balaban, but he looks just like Shaft (he's also on page 26). I could be wrong about this, and I don't mean to start Identity War II, but *X-Force* #4 could be Shaft's first appearance. Is there anybody out there who can back me up or shed some more light on this thing?

Travis Rosencutter
Topeka, KS

Mighty interesting observation there, Travis. I just sneaked a peek at *X-Force* #4 (straight from the Wizard vault, no less) and you're right on the money. The costume is different (except for the headgear) and, as you said, the name is different as well. Aside from that though, Balaban is the spitting image of Shaft. But then again, aren't a lot of Liefield's characters spitting images of each other?

Dear Wizard:

I just wanted to congratulate you on your awesome magazine! You've got the coolest covers, the coolest interviews, the coolest columns, etcetera! My favorite features are all of your Top Tens, your Comic Watch, the toy and card sections, Hunks & Babes, and Brutes & Babes. I could do without the Brat Pack and the Crystal Ball. (Don't you have enough places to tell what's up-and-coming in comics books?)

I also would like to say shame on you people! First you go around saying that Marvel crushes all other comic-book companies, then you say that Valiant kicks Marvel's butt! Make up your mind, will you?

Also (and this makes me madder because I'm a writer), you people go around saying that writers need to be noticed more and that creators deserve more respect, then you promote the exact opposite! How? Where's the "Top Ten Hottest Writer's List?" Has all memory of it been erased by Dr. Doom's amnesia machine? Where are the names of the creators on the "Top Ten Hottest Heroes and Villains" list? Did a Sentinel get hold of my copy and destroy them all? Why do so very few character histories mention the creators' names? Has the MLF been stealing them again?

Well, I guess that's all I have to say! Keep up the good work! Enclosed is a little bribe to get my letter printed.

Tony Manifold
Indianapolis, IN

You're right about our lack of coverage of the writers and creators of the major comic book creators. We'll put the wheels in motion to start giving the other half of "Artist and . . ." some of the spotlight. As for promoting some of the "hot" books over the possibly better-written books, that's what sections like The Wizard's Hat, Crystal Ball, and the Comic Watch are all about: Letting the public know about what look to be the newest up-and-coming hot collectibles. Check out Palmer's Picks for some very fine recommended reading.
As for the bribe, thanks for the pic of Christina Applegate. Good choice man.
Pat O'Neill here. It can be very difficult to determine correct credit for the creators of many characters, especially those dating from before 1970 or so . . . and even on characters since then. For example, who created Ghost Rider? The image is still basically the same one developed by Mike Ploog for the '70s version, but the current background was set up by Howard Mackie . . . although the powers and abilities are still about the same as those of the 20 year-old version. So who created Ghost Rider?

Dear Wizard:

On the cover of *Wizard* #1, Spider-Man is practically fully clothed in *Wizard* clothes (robes, hat, wand, etc.), but in Wizard #9, 10, and 11, Cable, Shaft, Venom, and Spawn are wearing no Wizard clothes at all, just the stars in the background. Please have the artists do a better job on this, Thanks!

Jesse Banwell
San Jose, CA

Okey dokey, here's the low-down on *Wizard* covers. When we first started commissioning covers for the magazine, we told the artists to stick a hat on the character or whatnot, and they all complied pretty well. But then we began to catch some flack from the comic companies, who said that we "misrepresent" their characters when we portray them in Wizard clothing. Okay, so as of *Wizard* #8, (Bishop cover), no more characters were portrayed with hats, robes, etc. Certain creator-owned characters, such as Jim Lee's *WildC.A.T.s*, allow us more freedom. So it's the companies, not the artists, who decide about our Wizard-embellished covers.

Dear Wizard:

I would like to tell you how much I like your magazine, but, after your last four issues, I was very disappointed. In those issues, I noticed the constant beating down of DC Comics and the wide promotion of Marvel, Image, and Valiant Comics, plus

constant praise of Rob Liefield's art and comic series. I personally like DC Comics and their Impact series. (Referring to the Letter From The Editor in *Wizard* #11.) Do not get me wrong; I like *Wizard* very much. It is just that I am tired of the promotion of Marvel Comics and the dissing of DC Comics. I am sure other *Wizard* readers would agree with me.

Ara Thompson
Seabrook, MD

We do cover a great deal of Marvel, Image, and Valiant news in our book, but that's pretty much what Wizard is all about. We report on the hot, up-to-the minute news of the comic-book world, and if it seems that DC is in the back seat, well, that's where they have placed themselves.
I think you've misinterpreted my editorial in Wizard #11 about the Impact line, Ara. I love the Impact line. . . I just think DC royally screwed up the marketing and promotion. There's more DC coverage coming as well.
— Patrick Daniel O'Neill

Dear Wizard:

Great magazine, guys. Gets better every issue. Now look into your all-knowing crystal ball and answer my question.

Years ago, when *Aliens* came out on videotape, I rented and watched it. About a month ago I rented it again, but this time there was a scene missing. The scene that is missing is when I think it was Ripley and Hicks set up these tracking guns that shoot anything that moves. After they hook them up, they go back to some room and watch the monitors that are hooked up to the guns. The aliens come up the corridor and get blasted to pieces until the ammo runs out. Could you tell me what happened this scene?

Joshua Little
Kingfisher, OK

Yeah, I saw that version too. I told my friends about it and they all looked at me like I was nuts. It also had a scene where Ripley, while still at the space station, at the beginning of the movie looks through personnel logs only to find that the daughter (!) she left behind on Earth has since grown up and died in her absence. When Ripley leaves her for the mission in the first movie, her daughter is about the same age as Newt, which explains the strong bond Ripley forms with her. As for where to get a copy of this uncut version, good luck. I saw it when NBC ran it as a Movie of the Week some years back (probably to compensate for the scenes that were cut for TV), and I've never seen it since. When Andy Mangels (the Hollywood Heroes dude) gets back from his special assignment in California, I'll see if I can't get an answer out of him. Check the letters page next month for some news.

Dear Wizard:

You guys are really put together. Not only do you go behind the scenes with features such as the Comic Watch and the Wizard's Picks, you also have interviews and information from the artists and writers with the hottest projects.

I enjoy your price guides in the toy figure column. It makes me regret melting my Star Wars figures when I had a heated battle. What kind of value would some of the ships and/or battle sets have? Could you possibly have a price listing for them also?

In *Wizard* #10, you started the Brutes & Babes column, with instruction and insight on drawing impressive characters. How about doing an article with information and steps on opening your own comic-book store? This will give those of us who lack artistic ability the opportunity to still make a living with the thing we love most.

As if I haven't taken up enough of your time, I still have to ask a few intriguing questions:

1. In *Amazing Spider-Man* #362, Venom says that his alien half belongs to a race. Are there any plans from Marvel to bring Venom's "parent" to the pages of *Spider-Man*? I'm sure he would be proud of his "grandson."

2. If Morbius, Blackout, or any of comicdom's other vampires should happen to prey on a victim with the AIDS virus, what would become of them?

James Henderson
Houston, TX

Thanks for the compliments, James. The Toying Around price guide will return, all new and improved in just a few months. It'll knock your little pyromaniac socks right off. As for the "How To Open Your Own Store" article, that sounds sorta cool. Maybe we'll give it a shot. As for your questions:
1. With the monstrous success of the Venom and Carnage characters, I would say it's a safe bet that somewhere down the road we'll bump into more of Venom's race.
2. Now that would be a bold move, and it would certainly bring a great deal of media attention to the comic book world (remember *Alpha Flight* #106?), but I'd imagine you'd see that sort of storyline in DC Comics instead of Marvel.

Dear Wizard:

How the hell have you guys been publishing for nearly a year without my knowing?! The publication is absolutely wonderful. I've been collecting comic books for over 15 years, and finally there is a price guide that's more than just a price guide. So far I've picked up issues 10 and 11. Image articles. Excellent. These are just the guys I want to read about because they're pretty close to my age and they appear to be some of the most talented people in the business. The "How-to-Draw" section is fun too. And I love all the information you guys give out on action figures and trading cards.

I thoroughly enjoy your publication, but I have some suggestions that would hopefully make it even better:

1. Put more annuals in the listings. Many titles don't have their annuals printed at the end of the series.

2. Give the name of the first issue of the series by it's publisher's name. For example: *X-Men* Marvel 1991. This helps the less experienced readers distinguish the newer Bronze Age titles from the older Silver Age titles.

3. Here's an idea for the contests. How about a trivia contest with fill-in-the-blanks. Maybe questions like the first (cameo) appearance of the Taskmaster; the first McFarlane artwork on the Lizard; list the issue(s) of the New Universe title(s) that TEX drew; the first hologram cover; the first comic printed with a trading card that was attached and/or unattached to the binding; the first multiple cover comic (I could go on for days . . .). I've seen comic shops do these types of of contests and they appear to be very popular.

4. Show more covers to old or obscure comic books in nice condition. (Need some photocopies? I could help in that department.)

5. Please start some articles listing the highest prices paid for rare or obscure issues, such as "Mile High copy of *Roachmill* #1 (5th printing) reached all-time high of $6 billion." (Well, you know what I mean!)

6. How about publishing an update report directly from dealers to show trends in the market? (Oh sheesh, you mean that's been done before? Oh well.)

7. Now this is one question that I

really, really want to get published. I know that you guys are not the Dating Game, but I am beginning to wonder if there are any single pretty women that collect comic books? So far, I have seen maybe one. Am I just looking in the wrong places? So many times, all the females attending the conventions or in the shops just look like they should have scales and appear in a dragon manual. It seems that every girl I date cannot understand why a 19- year-old college student would spend $30 or $40 a month on comic books, much less on a single issue. I think I would be the happiest guy in the world to meet a woman who knows what it feels like to complete a collection of *Uncanny X-Men* or finally find that near-mint copy of *Amazing Spider-Man* #14. Please print this (you have my permission to even print my address), because I'm beginning to wonder if there are any attractive young ladies out there that even read comic books, or collect them, or anything. Hey girls, prove me wrong. Do you exist or what? I know that there must be hundreds if not thousands of females that read *Wizard*. So prove it.

Until Sergio Argones joins Image, make mine *Wizard*.

Jason Slade
1974 Old Hwy 11
Purvis, MS 39475

Hey, glad you found us, Jason. Hope you like the progress we've made over the last few issues. And to answer your comments:
1. We're working on improving the listing in the Comic Book Price Guide.
2. Not a bad idea. Maybe by early next year we'll do something like that.
3. We're adding a really cool new feature to our gaming section that's returning next month.
4. Okay.
5. From time to time you'll catch stuff like that in the Wizard News.
6. See the Market Watch on pages 104 and 105 for a national view of the market.
7. I've met a couple of really cute girls that collect comics, but they were few and far between. Here's an idea: Just go out with a girl, and maybe introduce her to a couple of comics. Who knows, she might get into them.

Dear Wizard:

I have a "who's the traitor" theory, but first I'd like to say that I love your magazine and the cards that have recently come with it. Don't change a thing!! Now, my theory is that Rogue is the X-Men traitor and murderer! One reason I think everyone thinks it's Gambit is because the energy projection which killed Jean Grey back in Issue #287 of *Uncanny X-Men* looked like his (same color, same effect, etc.). So what if Rogue and Gambit finally got back together, fell in love, and she absorbed his powers. This would also explain why he would not tell Bishop who the killer was and why he was left alive, because they loved each other. Kinda corny, but it could happen. What d'ya think?

Jeff Roché
Metairie, LA

Uh-uh.

Dear Eliterates:

Please, before you read this letter, understand that I LOVE your "Guide To Comics" but I find it hard to understand how there are so many language mistakes, such as on page 72 of Issue #10, where you said "Aside from the color and price, what's the . . ." Did you mean to print "cover and price"? On the same page of the same issue, you said "What does the 'S' is Gareb S. Shamus stand for?" Did you mean to say "What does the 'S' in . . ."? On page 73 where you wrote "All entries must be postmarked by July 31 and received by August 1, 1992," was that a misprint? Because later in that paragraph you said "The random drawing will be conducted On June 26, 1992," which is an earlier date than your deadline. (What gives?) Hey, don't sweat it, I hear enrollment at the Massachusetts Academy is at a record low this year; maybe you can get a group rate for English classes.

"The Critic"
J. Neil Robidoux
Levittown. PA

Okay, we admit we have (had?) problems with typos and so forth, but I'm sure you noticed that the last few issues have had a much cleaner look to them. We've hired new personnel, and they're helping to get the bugs out of our system.
Hi there. My name's Dan and I've been copy editing here since Wizard #13. As I was typing up this letter, I took the liberty of correcting several grammatical errors made by our "critic." By the way, the second word of the letter was misspelled. (I left it that way for your reading pleasure.)

Dear Wizard:

This is a letter to all Marvel Comics collectors. Personally, I'm really mad at Marvel Comics for making poly-bagged issues. The only reason they're doing this is to make comic collectors buy two copies — one to open and read and another to keep sealed for collecting purposes. This doubles their income and doubles our loss of money. They might claim that they do it to put in cards or whatever, but what about *Web of Spider-Man* #90? Wizard' 's doing that is okay because it only comes out once a month, but Marvel does it constantly. I mean, look what they're doing with *Rise of the Midnight Sons* and the upcoming *X-Men: X-Ecutioner's Song* saga. If you're angry with Marvel for doing this, please write to Marvel Comics so we can put an end to this and maybe get back some of our money.

Brendan Galante
Brockton, MA

A lot of collectors feel the way you do, Brendan, but let me clear up something real quickly. When it comes to poly-bagging a book, it's done for a few specific reasons:
1. To keep any added bonus (such as a trading card) from falling out or being stolen from the book.
2. To protect a book during shipping — in the case of the 30th Anniversary *Spider-Man* issues, it was done so that the hologram covers wouldn't be scratched.
3. To shamelessly force consumers into buying two copies.
Whenever you see a book that's poly-bagged, see which one of the above categories it falls into, and make a purchasing decision based on why the product is bagged. As for the best way to get a company to change its product, stop buying the product you want changed, write to the company, and explain your decision to stop buying their product.
A few issues back, In Collecting Comics in the '90s, guest contributor Benjamin Briggs discussed pre-bagged comics . . .and basically told you all to get your comics out of those bags! The cheap plastic is deteriorating the contents, folks.
And now, a point from me: This whole "don't unpack the bagged item" routine is a holdover from toy collecting, I gather — where the packaging is frequently as important as the toy to the collector. That's understandable, since the packaging often includes artwork, photos, and/or text of some kind.

These bags contribute nothing to the intrinsic value of the comic. — Pat O'Neill

Dear Wizard:

Two of the things I want to voice my opinion about are Image Comics and (yep, you guessed it) Valiant!!

Image has been a disappointment to me. I was pretty frustrated and angry when I heard that Image was going to insert special coupons in a certain number of their titles. Now if you cut them out and send them in, you'll get their "very" limited edition comic. This sounds "V"ery familiar. Why can't these guys at Image come up with something original? What are they going to do now? Give out a free copy of their prelude to their upcoming crossover?

All right, now let's get to the good stuff. Yes, it's Valiant time! I was not able to purchase the X-O Manowar cover issue of *Wizard*. So could you puhleeze do another Valiant cover? When I picked up my first Valiant title, I was totally impressed by the art, the characters, and the awesome stories! Fortunately, I started reading them before the *Unity* crossovers began. After seeing how well-written these books were, I quickly bought as many back issues of the all the titles as I could. I am now missing only a couple of issues. So come on guys, get with it! We *Wizard* readers want a Valiant cover on your magazine! So come on, get off that Lazy-Boy and start working!

Marcos Garcia
Brownsville, TX

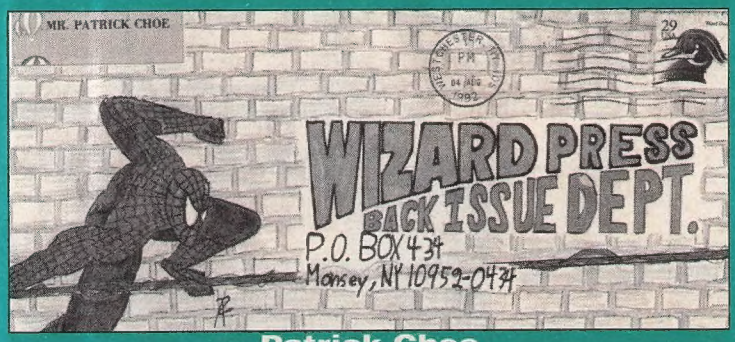
Check out next issue's big Valiant review, Marcos. It will it have not only awesome interviews and features, but a kicking Valiant gatefold cover as well.

Okay, another issue of the mighty-Wizard comes to a close, but before I go, a couple of things.
1. Want a Wizard pen pal section? Write in and send your name, age, address, and three of your favorite titles c/o "Pen Pals" at our address, and you'll get your wish.
2. Think you know the truth about the X-Men traitor? Enter the First Annual Wizard Poll and guess who the traitor is, why, and in which issue of the title it will be revealed. The closest guess wins big when the answers are made public.
That's it — till next month, adios!

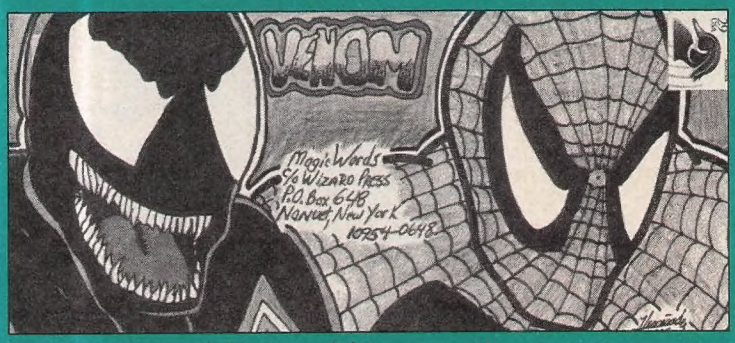
Pat McCallum

Fabulous
LetterArt

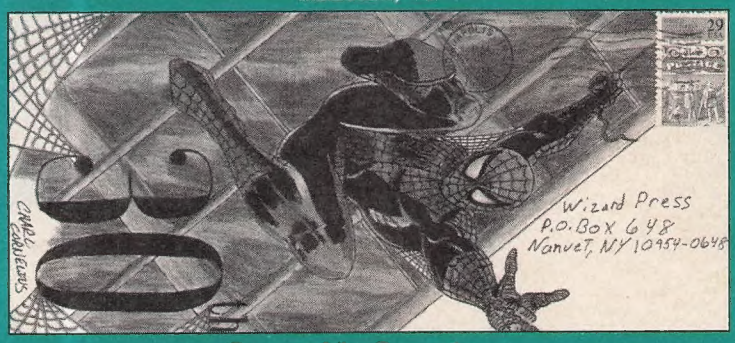
Thanks for the terrific letter art. Every month our diehard fans with talent to burn adorn their praise (or complaints), sometimes, we think, just to get a little extra attention. Guess what. It works. Here are four for this month!
(Remember, we can only show letter-size envelopes. Thanks!)



Patrick Choe
Ardsley, NY



Michael Hernandez
Houston, TX



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Indianapolis, IN

Jeffrey Nakamura
Westerlo, NY

DOOM 2099

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WRITER:
JOHN FRANCIS MOORE

PENCILER:
PAT BRODERICK

INKER
JOHN BEATTY

STARTING IN NOVEMBER FROM:

MARVEL COMICS

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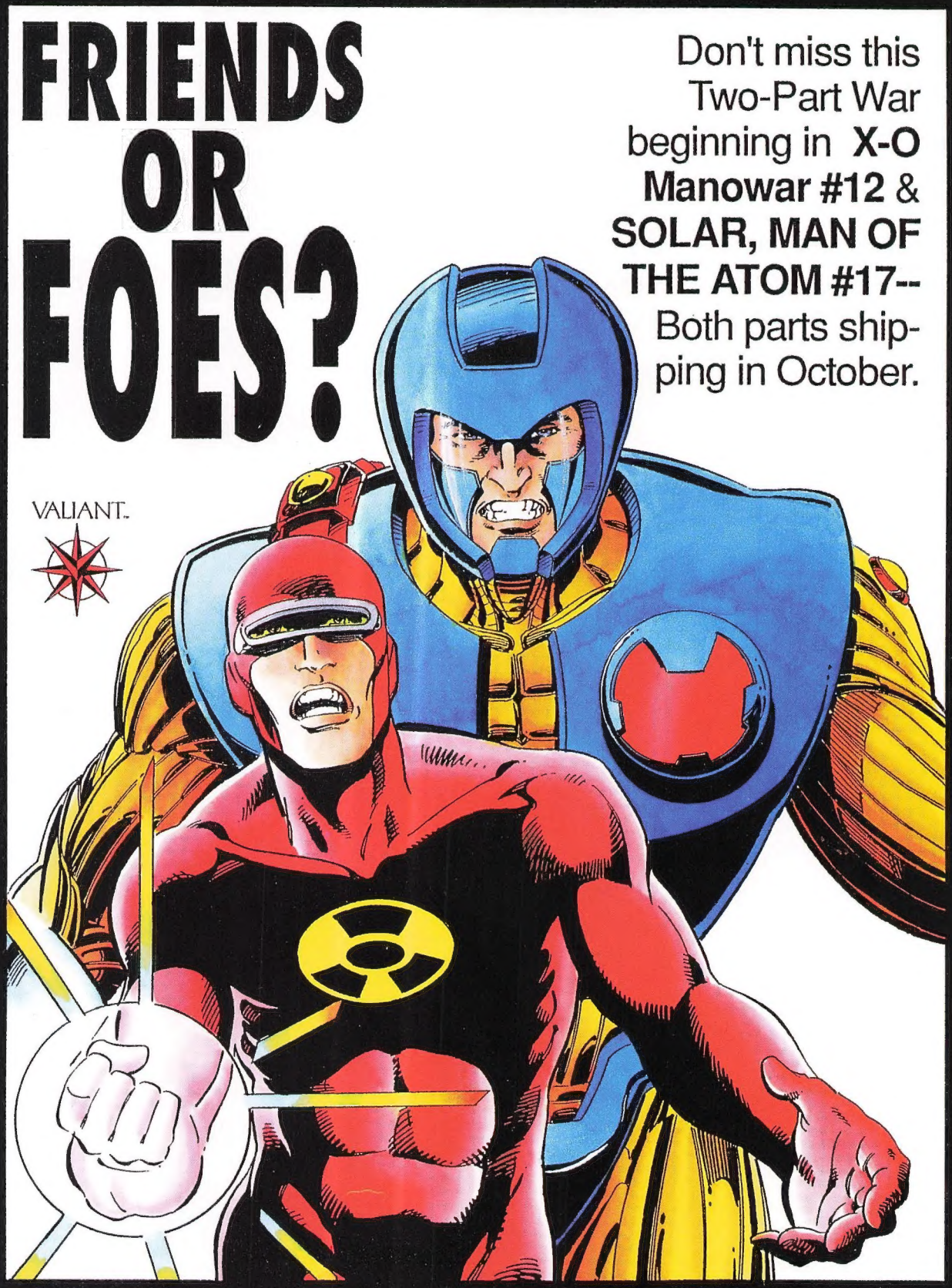
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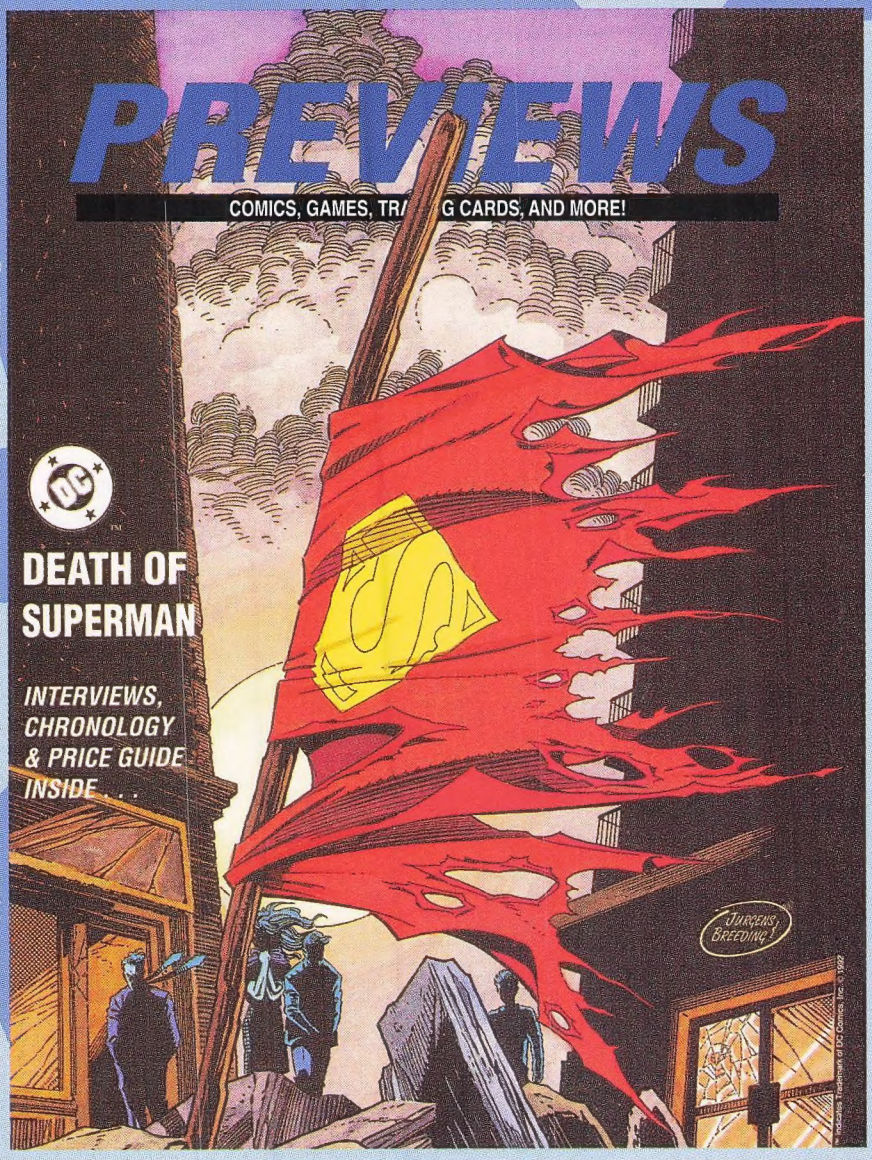
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